

No.	III	No.	IV	No.	IV
348	8 10 13	366	1 4 8 10	400	1 5 12 13
349	8 10 14	367	1 4 8 11	406	1 5 12 14
350	8 10 15	368	1 4 8 12	407	1 5 12 15
351	8 11 13	369	1 4 8 13	408	1 6 8 10
352	8 11 14	370	1 4 8 14	409	1 6 8 11
353	8 11 15	371	1 4 8 15	410	1 6 8 12
354	8 12 13	372	1 4 9 10	411	1 6 8 13
355	8 12 14	373	1 4 9 11	412	1 6 8 14
356	8 12 15	374	1 4 9 12	413	1 6 8 15
		375	1 4 9 13	414	1 6 9 10
	9 (1)	376	1 4 9 14	415	1 6 9 11
		377	1 4 9 15	416	1 6 9 12
		378	1 4 10 13	417	1 6 9 13
357	9 10 13	379	1 4 10 14	418	1 6 9 14
358	9 10 13	380	1 4 10 15	419	1 6 9 15
359	9 10 13				
360	9 11 13	381	1 4 11 13	420	1 6 10 13
361	9 11 14	382	1 4 11 14	421	1 6 10 14
362	9 11 15	383	1 4 11 15	422	1 6 10 15
363	9 12 13	384	1 4 12 13	423	1 6 11 13
364	9 12 14	385	1 4 12 14	424	1 6 11 14
365	9 12 15	386	1 4 12 15	425	1 6 11 15
		387	1 5 8 10	426	1 6 12 13
	9 (2)	388	1 5 8 11	427	1 6 12 14
		389	1 5 8 12	428	1 6 12 15
		390	1 5 8 13	429	1 7 8 10
		391	1 5 8 14	430	1 7 8 11
Total	261	392	1 5 8 15	431	1 7 8 12
		393	1 5 9 10	432	1 7 8 13
		394	1 5 9 11	433	1 7 8 14
		395	1 5 9 12	434	1 7 8 15
		396	1 5 9 13	435	1 7 9 10
		397	1 5 9 14	436	1 7 9 11
		398	1 5 9 15	437	1 7 9 12
		399	1 5 10 13	438	1 7 9 13
		400	1 5 10 14	439	1 7 9 14
		401	1 5 10 15	440	1 7 9 15
		402	1 5 11 13	441	1 7 10 13
		403	1 5 11 14	442	1 7 10 14
		404	1 5 11 15	443	1 7 10 15

No.	III	No.	III	No.	III
444	1 7 11 13	480	2 4 11 13	522	2 6 10 13
445	1 7 11 14	481	2 4 11 14	523	2 6 10 14
446	1 7 11 15	482	2 4 11 15	524	2 6 10 15
447	1 7 12 13	483	2 4 11 13	525	2 6 11 13
448	1 7 12 14	484	2 4 11 14	526	2 6 11 14
449	1 7 12 15	485	2 4 11 15	527	2 6 11 15
450	1 8 10 13	486	2 4 12 13	528	2 6 12 13
451	1 8 10 14	487	2 4 12 14	529	2 6 12 14
452	1 8 10 15	488	2 4 12 15	530	2 6 12 15
453	1 8 11 13	489	2 5 8 10	531	2 7 8 10
454	1 8 11 14	490	2 5 8 11	532	2 7 8 11
455	1 8 11 15	491	2 5 8 12	533	2 7 8 12
456	1 8 12 13	492	2 5 8 13	534	2 7 8 13
457	1 8 12 14	493	2 5 8 14	535	2 7 8 14
458	1 8 12 15	494	2 5 8 15	536	2 7 8 15
459	1 9 10 13	495	2 5 9 10	537	2 7 9 10
460	1 9 10 14	496	2 5 9 11	538	2 7 9 11
461	1 9 10 15	497	2 5 9 12	539	2 7 9 12
462	1 9 11 13	498	2 5 9 13	540	2 7 9 13
463	1 9 11 14	499	2 5 9 14	541	2 7 9 14
464	1 9 11 15	500	2 5 9 15	542	2 7 9 15
465	1 9 12 13	501	2 5 10 13	543	2 7 10 13
466	1 9 12 14	502	2 5 10 14	544	2 7 10 14
467	1 9 12 15	503	2 5 10 15	545	2 7 10 15
		504	2 5 11 13	546	2 7 11 13
		505	2 5 11 14	547	2 7 11 14
		506	2 5 11 15	548	2 7 11 15
	102 (1)	507	2 5 12 13	549	2 7 12 13
		508	2 5 12 14	550	2 7 12 14
		509	2 5 12 15	551	2 7 12 15
468	2 4 8 10	510	2 6 8 10	552	2 8 10 13
469	2 4 8 11	511	2 6 8 11	553	2 8 10 14
470	2 4 8 12	512	2 6 8 12	554	2 8 10 15
471	2 4 8 13	513	2 6 8 13	555	2 8 11 13
472	2 4 8 14	514	2 6 8 14	556	2 8 11 14
473	2 4 8 15	515	2 6 8 15	557	2 8 11 15
474	2 4 9 10	516	2 6 9 10	558	2 8 12 13
475	2 4 9 11	517	2 6 9 11	559	2 8 12 14
476	2 4 9 12	518	2 6 9 12	560	2 8 12 15
477	2 4 9 13	519	2 6 9 13		
478	2 4 9 14	520	2 6 9 14		
479	2 4 9 15	521	2 6 9 15		

IV	No.	IV
5 9 12 13	741	7 9 12
5 9 12 14	742	7 9 12
5 9 12 15	743	7 9 12
18 (2)		18 (4)
6 8 10 13		Total 37
6 8 10 14		
6 8 10 15		
6 8 11 13		
6 8 11 14		
6 8 11 15		
6 8 12 13		
6 8 12 14		
6 8 12 15		
6 9 10 13		
6 9 10 14		
6 9 10 15		
6 9 11 13		
6 9 11 14		
6 9 11 15		
6 9 12 13		
6 9 12 14		
6 9 12 15		
18 (3)		
8 10 13		
8 10 14		
8 10 15		
8 11 13		
8 11 14		
8 11 15		
8 12 13		
8 12 14		
8 12 15		
8 10 13		
8 10 14		
8 10 15		
8 11 13		
8 11 14		
8 11 15		
8 12 13		
8 12 14		
8 12 15		
8 10 13		
8 10 14		
8 10 15		
8 11 13		
8 11 14		
8 11 15		
8 12 13		
8 12 14		
8 12 15		

No.	V	No.	V	No.	V
744	1 4 8 10 13	780	1 6 8 10 13	816	2 4 8 10 13
745	1 4 8 10 14	781	1 6 8 10 14	817	2 4 8 10 14
746	1 4 8 10 15	782	1 6 8 10 15	818	2 4 8 10 15
747	1 4 8 11 13	783	1 6 8 11 13	819	2 4 8 11 13
748	1 4 8 11 14	784	1 6 8 11 14	820	2 4 8 11 14
749	1 4 8 11 15	785	1 6 8 11 15	821	2 4 8 11 15
750	1 4 8 12 13	786	1 6 8 12 13	822	2 4 8 12 13
751	1 4 8 12 14	787	1 6 8 12 14	823	2 4 8 12 14
752	1 4 8 12 15	788	1 6 8 12 15	824	2 4 8 12 15
753	1 4 9 10 13	789	1 6 9 10 13	825	2 4 9 10 13
754	1 4 9 10 14	790	1 6 9 10 14	826	2 4 9 10 14
755	1 4 9 10 15	791	1 6 9 10 15	827	2 4 9 10 15
756	1 4 9 11 13	792	1 6 9 11 13	828	2 4 9 11 13
757	1 4 9 11 14	793	1 6 9 11 14	829	2 4 9 11 14
758	1 4 9 11 15	794	1 6 9 11 15	830	2 4 9 11 15
759	1 4 9 12 13	795	1 6 9 12 13	831	2 4 9 12 13
760	1 4 9 12 14	796	1 6 9 12 14	832	2 4 9 12 14
761	1 4 9 12 15	797	1 6 9 12 15	833	2 4 9 12 15
762	1 5 8 10 13	798	1 7 8 10 13	834	2 5 8 10 13
763	1 5 8 10 14	799	1 7 8 10 14	835	2 5 8 10 14
764	1 5 8 10 15	800	1 7 8 10 15	836	2 5 8 10 15
765	1 5 8 11 13	801	1 7 8 11 13	837	2 5 8 11 13
766	1 5 8 11 14	802	1 7 8 11 14	838	2 5 8 11 14
767	1 5 8 11 15	803	1 7 8 11 15	839	2 5 8 11 15
768	1 5 8 12 13	804	1 7 8 12 13	840	2 5 8 12 13
769	1 5 8 12 14	805	1 7 8 12 14	841	2 5 8 12 14
770	1 5 8 12 15	806	1 7 8 12 15	842	2 5 8 12 15
771	1 5 9 10 13	807	1 7 9 10 13	843	2 5 9 10 13
772	1 5 9 10 14	808	1 7 9 10 14	844	2 5 9 10 14
773	1 5 9 10 15	809	1 7 9 10 15	845	2 5 9 10 15
774	1 5 9 11 13	810	1 7 9 11 13	846	2 5 9 11 13
775	1 5 9 11 14	811	1 7 9 11 14	847	2 5 9 11 14
776	1 5 9 11 15	812	1 7 9 11 15	848	2 5 9 11 15
777	1 5 9 12 13	813	1 7 9 12 13	849	2 5 9 12 13
778	1 5 9 12 14	814	1 7 9 12 14	850	2 5 9 12 14
779	1 5 9 12 15	815	1 7 9 12 15	851	2 5 9 12 15

72 (1)

No.	V	No.	V	No.	V
852	2 6 8 10 13	888	3 4 8 10 13	924	3 6 8 10 13
853	2 6 8 10 14	889	3 4 8 10 14	925	3 6 8 10 14
854	2 6 8 10 15	890	3 4 8 10 15	926	3 6 8 10 15
855	2 6 8 11 13	891	3 4 8 11 13	927	3 6 8 11 13
856	2 6 8 11 14	892	3 4 8 11 14	928	3 6 8 11 14
857	2 6 8 11 15	893	3 4 8 11 15	929	3 6 8 11 15
858	2 6 8 12 13	894	3 4 8 12 13	930	3 6 8 12 13
859	2 6 8 12 14	895	3 4 8 12 14	931	3 6 8 12 14
860	2 6 8 12 15	896	3 4 8 12 15	932	3 6 8 12 15
861	2 6 9 10 13	897	3 4 9 10 13	933	3 6 9 10 13
862	2 6 9 10 14	898	3 4 9 10 14	934	3 6 9 10 14
863	2 6 9 10 15	899	3 4 9 10 15	935	3 6 9 10 15
864	2 6 9 11 13	900	3 4 9 11 13	936	3 6 9 11 13
865	2 6 9 11 14	901	3 4 9 11 14	937	3 6 9 11 14
866	2 6 9 11 15	902	3 4 9 11 15	938	3 6 9 11 15
867	2 6 9 12 13	903	3 4 9 12 13	939	3 6 9 12 13
868	2 6 9 12 14	904	3 4 9 12 14	940	3 6 9 12 14
869	2 6 9 12 15	905	3 4 9 12 15	941	3 6 9 12 15
870	2 7 8 10 13	906	3 5 8 10 13	942	3 7 8 10 13
871	2 7 8 10 14	907	3 5 8 10 14	943	3 7 8 10 14
872	2 7 8 10 15	908	3 5 8 10 15	944	3 7 8 10 15
873	2 7 8 11 13	909	3 5 8 11 13	945	3 7 8 11 13
874	2 7 8 11 14	910	3 5 8 11 14	946	3 7 8 11 14
875	2 7 8 11 15	911	3 5 8 11 15	947	3 7 8 11 15
876	2 7 8 12 13	912	3 5 8 12 13	948	3 7 8 12 13
877	2 7 8 12 14	913	3 5 8 12 14	949	3 7 8 12 14
878	2 7 8 12 15	914	3 5 8 12 15	950	3 7 8 12 15
879	2 7 9 10 13	915	3 5 9 10 13	951	3 7 9 10 13
880	2 7 9 10 14	916	3 5 9 10 14	952	3 7 9 10 14
881	2 7 9 10 15	917	3 5 9 10 15	953	3 7 9 10 15
882	2 7 9 11 13	918	3 5 9 11 13	954	3 7 9 11 13
883	2 7 9 11 14	919	3 5 9 11 14	955	3 7 9 11 14
884	2 7 9 11 15	920	3 5 9 11 15	956	3 7 9 11 15
885	2 7 9 12 13	921	3 5 9 12 13	957	3 7 9 12 13
886	2 7 9 12 14	922	3 5 9 12 14	958	3 7 9 12 14
887	2 7 9 12 15	923	3 5 9 12 15	959	3 7 9 12 15

72 (2)

72 (3)

(Fig 27)

Total 216

Śōmanāth's method of employing the numbers 1 to 15, both inclusive, to develop his Mela-system will enable the reader to find out, with the help of Fig. 25, the *principle* on which he proceeded to work.

But to find out the merits or otherwise of his Mēla-Prasthāra, one should rewrite the same 960 Mēlas in the very svāra-names and, if not inconvenient, in a tabular form. This indeed is a tiresome process. But we shall not mind its tiresomeness, if it will yield us any benefit.

As a precautionary measure, therefore, let me rewrite the first fifteen Mēlas in svāra-names and scrutinise them.

The first fifteen Mēlas may be tabulated thus:—

Number of the Mēlas	Sa		Ri		Ga		Ma		Pa	Dha		Ni	
	Sudha	Thivra	Thivra	Thivra	Sudha	Sudha	Thivra	Thivra	Sudha	Sudha	Thivra	Thivra	Sudha
1	Sa		Ri						Pa	Dha			Ni
2	Sa		Ri						Pa	Dha			Ni
3	Sa		Ri						Pa	Dha			Ni
4	Sa	Ri							Pa	Dha			Ni
5	Sa	Ri							Pa	Dha			Ni
6	Sa	Ri							Pa	Dha			Ni
7	Sa	Ri							Pa	Dha			Ni
8	Sa	Ri							Pa	Dha			Ni
9	Sa	Ri							Pa	Dha			Ni
10	Sa	Ri							Pa	Dha			Ni
11	Sa	Ri							Pa	Dha			Ni
12	Sa	Ri							Pa	Dha			Ni
13	Sa	Ri							Pa	Dha			Ni
14	Sa	Ri							Pa	Dha			Ni
15	Sa	Ri							Pa	Dha			Ni

FIG. 28

A reference to Fig. 28 will show that the Thivra^{thara} Ri and Sudha Ga are identical; and so are the Thivra^{thama} Ri and Sadharana Ga; the Thivra^{thama} Ga and Sudha Ma; the Thivra^{thara} Dha and Sudha Ni and the Thivra^{thama} Dha and Kaisiki Ni.

This identity of the svaras compelled Śōmanāth to reject a large number of his Mēlas as being absolutely useless. Even with regard to the unrejected, that is, retained Mēlas, all of them could not have, alike, a musical value and did not therefore rise to any degree of popularity. Hence Śōmanāth was content with the 23 Mēlas that were current in his time and presented them along with their derivatives in the form of a Genus-Species system, which may be tabulated as follows:—

I. Sômanâth's 'Genus-Species' System.

No.	Mêlas (23)	Janya Râgas (76)
1	Mukhârî	(1) Mukhari; (2) Thuruskathôdi
2	Révagupthi	Révagupthi
3	Sâmavarâlî	(1) Sâmavarâlî; (2) Vasanthavarâlî
4	Thôdi	Thôdi
5	Nâdarâmakri	Nâdarâmakri
6	Bhairava	(1) Bhairava; (2) Powarivka
7	Vasantha	(1) Vasantha (2) Dakka (3) Hijeja (4) Hindola
8	Vasanthabhairavi	(1) Vasanthabhairavi (2) Mâravika
9	Malavagowla	(1) Malavagowla (7) Kuraji (13) Bangâla (2) Chathigowdi (-) Bahuli (14) Sudhalalitha (3) Poorvi (9) Râmakri (15) Gurjari (4) Fadi (10) Pavaka (16) Parajê (5) Devagandhara (11) Asaveri (17) Sudhagowda (6) Gondakriya (12) Panchama
10	Rithigowla	Rithigowla
11	Abhira	Abhira
12	Hammira	(1) Hammira (2) Visliangada (3) Kedara
13	Sudhavarati	Sudhavarati
14	Sudharâmakri	(1) Sudharâmakri (2) Lalitha (3) Jethasri (Dêskâr) (4) Thravani and (5) Desi (1) Sri. a (2) Malavassi (3) Dhanyasiki (4) Bhairavi (5) Dhavala (6) Saindhavi
15	Srîraga	Kalyan
16	Kalyan	(1) Kambhodi (2) Devakri
17	Kambhodi	(1) Mallârî (8) Narayanagowda
18	Mallârî	(2) Natamallari (9) Dvitiyakedara (3) Poorvagowda (10) Salankanata (4) Bhupali (11) Velavali (5) Gowda (12) Madhyamadi (6) Sankarabarana (13) Saveri (7) Natanarayana (14) Sourashtri Sâmantha
19	Sâmantha	(1) Karnatagowda (2) Attana (3) Nagadhvani
20	Karnatagowda	(4) Sudhabangala (5) Varnanataka (5) Iraque
21	Dêsâkshi	Desâkshi
22	Sudhanâta	Sudhanâta
23	Sâranga	Sâranga

(FIG. 29)

II. SÔMANÂTH'S TWENTY-THREE MÊLA-RÂGAS.

Mêlas	Gatâ	Ânta	Nyâsa	Time of Singing	Shil	Ti	Ri	S	V	Ga	A	K	Ma	Pa	A	Dha	S	Ni	Remarks,
bhârî	Sa	Sa	Sa	Always	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Ni	Sa & Pa Om
agupthi	Ri	Ri	Ri	Evening	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Pa Omitted
avarâlî	Sa	Sa	Sa	Always	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Ni	Ni Ga, Dha
arâmakri	Ga	Ga	Ga	Day	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Sa	Ni	Nyâsa at times.
trava	Dha	Dha	Dha	Morning	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Ni only of I
antabhairavi	Sa	Sa	Sa	Day-break	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	at times.
avagowla	Se	Se	Se	Dusk	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Ga & Dha at times.
igowla	Ni	Ni	Ni	Evening	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Nyâsa at times.
irânâta	Ga	Ga	Ga	Dusk	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Pa omitted
irîri	Ga	Pa	Pa	Night	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Ni Ga & Ni on
lavandî	Ri	Sa	Sa	Day-time	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Ri & Dha
harâmakri	Ri	Ri	Ri	Dusk	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	at times.
igâ	Ri	Ri	Ri	Dusk	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Ri & Dha
yân	Sa	Ga	Ga	Dusk	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	at times.
nâbhodi	Sa	Sa	Sa	Evening	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	at times.
irîri	Sa	Sa	Sa	Morning	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Ri & Dha
vantha	Sa	Sa	Sa	Evening	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	at times.
matagowla	Ni	Ni	Ni	Mid Night	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	Ri & Dha
âkshi	Ga	Ga	Ga	Day-break	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	at times.
hanâta	Sa	Sa	Sa	Dusk	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	at times.
iruga	Se	Se	Se	Afternoon	Sa	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ri	Ni	at times.

(FIG. 30)

No.	Rāgas	Mēlas	Graha	Amsa	Nyāsa	Time of singing	Remarks if any
1	Thurushakathōdi	Mukhāri	Ga	Ga	Ga	After Dawn	
2	Vasanthavarali	Sāmavarali	Ga	Ga	Sa	Always	Ri & Pa Omitted
3	Povravika	Bhairava	Sa	Sa	Sa	Morning	A little use of रिप
4	Dakka	Vasantha	Sa	Sa	Sa	End of the Day	
5	Hijeja	Do	Ma	Ma	Sa	Evening	
6	Hindōla	Do	Sa	Ma	Sa	Day-break (or Always)	Ri Pa Omitted
7	Māravika	Vasanthabhairavi	Ga	Ga	Sa	Always	Ri Dha Omitted
8	Chaitringowdi	Mālavagowla	Sa	Ni	Sa	Evening	Ga Dha Omitted
9	Porvi	Do	Sa	Ga	Sa	E. ening	
10	Pādi	Do	Sa	Sa	Sa	Evening	Ga Omitted
11	Devagandhari	Do	Ri	Pa	Sa	Always	Ga Ni Omitted
12	Gowdakri	Do	Sa	Sa	Sa	Morning	Dha Omitted
13	Kuranji	Do	Sa	Sa	Sa	Always	A little of Dha
14	Bahuli	Do	Sa	Sa	Sa	Afternoon	Ma Ni Omitted
15	Ramakri	Do	(Ga)	(Ga)	Sa	Always	
16	Pāvaka	Do	Ga	Dha	Sa	Always	Ni Omitted
17	Asaveri	Do	Ma	Ma	Sa	Always	
18	Panchama	Do	Pa	Pa	Pa	Day break	Ri Omitted
19	Bangāla	Do	Sa	Sa	Sa	Always	
20	Sudhalalitha	Do	Sa	Sa	Sa	Day break	Pa omitted at times
21	Gurjarika	Do	Ri	Ri	Ri	Morning	Pa Omitted
22	Parajā	Do	Ga	Ga	Sa	Always	Ni अल्प Ga Dha Gamaka
23	Sudhagowda	Do	Sa	Pa	Sa	Dusk	Ni अल्प
24	Vibhogada	Hannir	Ni	Ni	Sa	Night	Dha अल्प
25	Kedara	Do	Ga	Ga	Sa	Night	Ri Dha अल्प
26	Desakar	Sudharamakri	Sa	Sa	Sa	Noon	Ma Ni Gamaka
27	Lalitha	Do	Sa	Dha	Sa	Day break	Pa omitted at times
28	Jalithsari	Do	Sa	Ga	Sa	Morning	Ri Dha अल्प
29	Thāvani	Do	Ri	Ri	Sa	Evening	
30	Dēsi	Do	Ri	Ri	Ri	Always	Ga अल्प
31	Mālasri	Srirāga	(Ni)	(Ni)	Sa	Always	Ri Dha अल्प First sung for मङ्गल
32	Dhanyāsi	Do	Sa	Sa	Sa	Morning	रि ष alpa
33	Bhairavi	Do	Sa	Sa	Sa	Always	रिप Chief use
34	Dhavalā	Do	Sa	Sa	Sa	Always	रिप Omitted, Pa- full use
35	Saindhavi	Do	Sa	Sa	Sa	Always	गनि omitted; ame- nable to Gamaka
36	Dēvakri	Kambhodi	Sa	Sa	Sa	Afternoon	Pa omitted at times
37	Natayāki	Mallari	Dha	Dha	Dha	Morning	Ga Ni omitted
38	Poorvagowda	Do	Sa	Ga	Sa	Noon	
39	Bhupali	Do	Sa	Ga	Sa	Daybreak	Ma Ni omitted
40	Gowda	Do	Dha	Dha	Dha	Noon	Ni अल्प

No.	Rāgas	Mēlas	Graha	Amsa	Nyāsa	Time of singing	Remarks if any
41	Sankarabharana	Do	Sa	Sa	Sa	Daybreak	
42	Natanarayana	Do	Sa	Ga	Ga	Afternoon	
43	Narayanagowda	Do	Ga	Ga	Ga	Day break	Ri omitted
44	Kedara II	Do	Ni	Ni	Ni	Night	
45	Salankānāta	Do	Sa	Sa	Sa	Evening	
46	Vēlavāli	Do	Dha	Dha	Dha	Dawn	Ri Pa omitted at times
47	Madhyamādi	Do	Ma	Ma	Ma	Dawn	Ri Dha omitted
48	Savēri	Do	Dha	Dha	Dha	Dawn	Sa Pa omitted
49	Sourashtri	Do	Sa	Sa	Sa	Evening	
50	Attana	Karnata	Pa	Dha	Sa	Night	
51	Nagadhvani	Do	Sa	Sa	Sa	Always	
52	Sudhabangala	Do	Ma	Ma	Ma	Day break	
53	Varnanāta	Do	Sa	Sa	Sa	Night	
54	Thurushakathōdi	Do	Ma	Ma	Ma	Night	

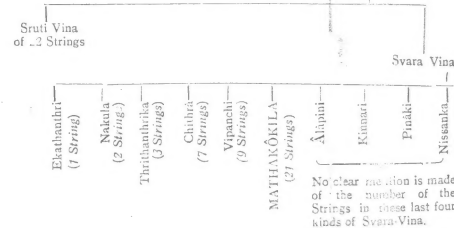
(FIG 31)

Let us now proceed to study Sōmanāth's *Vina-System*, and see how it helps us to understand his Rāga-System.

In the first place, Sōmanāth, like Rāmāmāya, emphasises the importance of the *Vina* as enabling young students to quickly acquire *Svaragñanam* or a knowledge of the svaras; besides being a means of obtaining Dharma, Artha, Kāma, and Mōksha.

Again, like Rāmāmāya, Sōmanāth fundamentally differed from Shārngadēv in the matter of constructing his *Vina*, rejected the *Vina System*¹ of the author of *Sangīth-sratnākara*, and

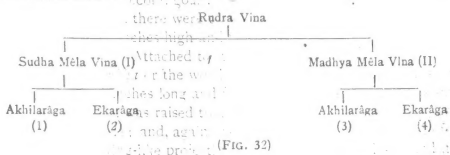
1. The following is a tabulation of Shārngadēv's *Vina-System*



Of these ten kinds of Svara-Vina, *Math-rhithika* is said to have been the

required, for his own Vīna, only four strings to produce all his *Sudhā Vikritha Svāras* in all the three registers.

Further again, while Rāmāmātya's Vīna was of six kinds; Sōmanāth's Vīna was of four kinds which may conveniently be tabulated thus:—



All the four kinds of Sōmanāth's Vīna were provided with frets. In the *Akhilarāga Mela Vīna* they were fixed and immovable, as in the case of our modern *Tanjore Vīna*; while, in the *Ekarāga Mela Vīna*, they were not fixed and therefore movable, as in the case of the modern *Sitar* of North India. In fact, the frets of the latter kind were moved or changed every time a Rāga was changed; while, those of the former kind were fixed and yet made to produce all the Rāgas in all the registers. Hence their respective names.

As for the construction and the characteristics of Sōmanāth's Vīna; first, there was a Cross-Bar, called *Danda*, eleven fists and a half long. Five inches from its end, there was an oblique hole to hold the movable peg. Above it, a small aperture was made to

most important. [Compare सुविने सर्वरीणानां] That is to say, इयं मन्कोकिला सर्वरीणानां मुख्या। And this *Mathakokila* had 21 strings!

Even granting that the *Sudhā Vīna* of 22 strings was never intended to be played upon but only to show how the 22 *Srutis* were produced; the so-called most important and twenty-one-stringed *Mathakokila* was enough for both Rāmāmātya and Sōmanāth to damn Shārngadev's Vīna-System as a whole, as being ungenial to the *Śrutis* of their respective times. Even his own *Nissanka-Vīna* did not seem to have improved the matter. In fact, all the different kinds of his Vīna, belonging, as they did, to an out-of-date musical system of 2 *Grāmas*, *Moorchanas*, and *Jātis*, could not possibly compete with, and must therefore give way to, Rāmāmātya's (or even to Sōmanāth's) Vīna system based upon only one *Grāma*.

pass the wire to the peg. At the sixth inch from the end of the *Danda*, there was a second hole, also oblique, to hold the immovable peg. One inch beyond it, there was placed the *Meru*. One inch further beyond, and below the *Meru*, a gourd was attached. At a distance of twenty-eight inches from the first gourd, there was a second gourd. Between the *Danda* and the tops of the gourds, there were two *Nabhis* or circular pieces of wood or metal, three inches high and three inches broad with a vertical hole in the centre. Attached to the other end of the *Danda*, was placed *Kakubha* or the wooden piece for fastening the wires, which was four inches long and four or five inches broad with a smooth head; and it was raised to a height of two inches from the surface of the *Danda*; and, again, its frame was inserted into that of the Vīna; its wing-like projection extended over the sides; and it had also small metallic hooks to hold the wires. Towards the right-hand side of the player, and below the fourth wire, a leaf-like metallic piece, called *Pathrika*, was placed so as to be slightly higher than the *Meru*. Along side of it there were placed three more metallic pieces, one slightly higher than another. Between the *Pathrika* and the wires, chips of bamboo barks were placed to make the sound finer. The *Sārikas* or frets were as broad as the *Meru* or the *Kakubha*. A piece of wood, called *Patti* eleven inches long and capable of holding ten shorter frets, was placed along the surface of the *Danda* and towards its end, so as to extend up to the top of the second gourd. Cotton or silken threads, made by twisting three to one, were used for fastening the wires.

Over and across the Cross-Bar, four metallic wires were fastened between the left-hand bridge, *Meru* and the right-hand piece of wood at the end of the cross-bar, *Kakubha*. Below the cross-bar, but near the four wires and on the right-hand side, three additional wires were fastened for *sruti* purposes.

What *Svāras* did each of the four upper-wires and of the three lower-wires speak, when sounded? The answer depends on whether the Vīna was *Sudhā Mela* or *Madhya Mela*. For, while the order of the three lower-wires was the same in both the kinds of the Vīna, namely, *Mandra Sa*, *Mandra Pa*, and *Madhya Sa*; the order of the four upper-wires, in *Sudhā Mela Vīna*, was:— *Anumandra Sa*, *Anumandra Pa*, *Mandra Sa*, *Mandra Ma*; and that in *Madhya Mela Vīna*:— *Anumandra Pa*, *Mandra Sa*, *Mandra Pa*, and *Madhya Sa*.

Confining, now, our attention to the *Sudha Melt Vina*, we note that, over its cross-bar, six frets were placed in such a manner as they produced, in order, by the first (*Anumandra Sa*) wire the following svaras:—

- | | |
|------------------------|----------------------|
| 1. <i>Sudha Ri</i> | 4. <i>Mridu Ma</i> |
| 2. <i>Sudha Ga</i> | 5. <i>Sudha Ma</i> |
| 3. <i>Sadharana Ga</i> | 6. <i>Mridu Pa</i> ; |

by the second (*Anumandra Pa*-) wire, the following svaras:—

- | | |
|----------------------|----------------------|
| 1. <i>Sudha Dha</i> | 4. <i>Mridu Sa</i> |
| 2. <i>Sudha Ni</i> | 5. <i>Sudha Sa</i> |
| 3. <i>Kaisiki Ni</i> | 6. <i>Sudha Ri</i> ; |

by the third (*Mandra Sa*-) wire, the following svaras:—

- | | |
|------------------------|----------------------|
| 1. <i>Sudha Ri</i> | 4. <i>Mridu Ma</i> |
| 2. <i>Sudha Ga</i> | 5. <i>Sudha Ma</i> |
| 3. <i>Sadharana Ga</i> | 6. <i>Mridu Pa</i> ; |

and by the fourth (*Mandra Ma*-) wire, the following svaras:—

- | | |
|-----------------------|----------------------|
| 1. <i>Mridu Pa</i> | 4. <i>Sudha Dha</i> |
| 2. <i>Sudha Pa</i> | 5. <i>Sudha Ni</i> |
| 3. <i>Omitted (?)</i> | 6. <i>Mridu Sa</i> . |

N. B. An additional 7th fret for *Kaisiki Ni* is suggested.

Be it remembered that, in higher registers the only wire that could possibly produce sweet or agreeable svaras was the *fourth* and not any of the other three upper-wires. Be it also remembered that *Sudha Sa* and *Sudha Ri* of the second wire occurred again on the third and were therefore of no use on the second and that, similarly, *Sudha Ma* and *Mridu Pa* of the third wire occurred again on the fourth and were therefore of no use on the third.

Finally, *Sōmanāth*, like *Rāmītiya*, made reference to what were called *Svayambhus*, which were self-produced svaras or, in the language of *Sōmanāth* himself, "not artificially produced svaras"¹. In the Introduction to my edition of *Svaramīlakalīnidhi*, I stated that *Rāmītiya's Svayambhus* had a close affinity with the *Harmonics*, inasmuch as the former belonged to the second, and perhaps even to the third, category of the latter, mentioned therein.²

1. कलितानो तु—*Rāgaśōdha*

2. Vide my Edition of *Svaramīlakalīnidhi*—page 10.

'Yes', said Mr. K. B. Dēval of Sangli. An emphatic 'No' was the reply of Mr. V. N. Bhātkhānde of Bombay.

Thus a hot discussion on the point arose, in 1916, between the two combatants; and the reader will, I think, find it profitable to study it in detail.

In the first place, Mr K. B. Dēval observed:¹ The harmonics or overtones are heard on a string vibrating in its whole length in two ways:—

(1) Strings, in vibrating, do not only swing as a whole but have also several secondary motions, each of which produces a sound proper to itself. A string, when struck, vibrates first in its entire length, secondly in two segments, thirdly in three, fourthly in four, and so on. All of these motions are simultaneous and the sounds proceeding therefrom are blended into one note. The lowest note is the loudest and is called the fundamental or prime tone and the others are called overtones, upper partials or harmonics.²

(2) If a string be touched at its middle with the finger, or better still with a feather, as in the following diagram:—

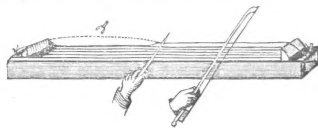


FIG. 33

and if you rub it with a bow, a note is obtained which is observably higher and which the practical musicians call the *octave* of the fundamental note. The string in this case vibrates in two parts in such a way that the point touched remains at rest. Successively higher and higher notes can be obtained from the string by touching it at a third, a fourth, and a fifth of its length, etc.³

1. Vide Mr. Deval's *Theory Indian Music as expounded by Sōmanāth* p. 12.

2. Vide Holmes p. 69.

3. Vide Blaserna's *Theory of Sound*, p. 12.

The recognition of the first kind of harmonics by Sômanâth has been dealt with when he constructed his Rudra Vina by placing four wires of different notes, viz, Anumandra Sa, Anumandra Pa, Mandra Sa, and Mandra Ma, on two fixed bridges. When Sômanâth sounded the first Anumandra Sa wire, he clearly heard Mandra Sa and Mandra Pa as *Anurananâthmikadhvani* or over tones. Having heard these, he was able to correctly tune the second and third wires of the Vina.

As for the second kind of harmonics, Chapter II, verses 30, 31 and 32 of Sômanâth's *Râgavibôdha* are in point; and they are:—

किं च स्वध्रुवः समपा नियतध्रुतयोऽपि कल्पिता नो तु ।
 वच्चिन् स्फुटमिह हेतुं सारितन्त्र्योर्विना श्रेयम् ॥ ३० ॥
 अपरस्तुरीयतन्त्र्या द्वितीयसार्युर्ध्वमणुरवांऽस्ति समा ।
 तन्मन्द्रपः स्वयंभूमध्ये च तमधपती स्वध्रुवो ॥ ३१ ॥
 अष्टम्येकादश्याः सार्योर्ध्वं समापरन्ध्वनितः ।
 तच्चैः समाः सपसमाः स्वयंभुवो मुक्तन्त्रीजाः ॥ ३२ ॥

The meaning of the verses is as follows:—'Besides the svaras Sa, Pa, Ma, though fixed srutis have been assigned to them, are *Svabhvas* (or *Svayambhus*) That is to say, they emanate spontaneously without any effort to produce them and, as such, are not artificially produced svaras. I shall clearly explain the reason why they are so-called. In the fourth wire and above the second fret, there emanates spontaneously and without any contact of the wire with the fret, another fine sound similar to Mandra Pa. That Mandra Pa is *Svayambhu*. Likewise, the svaras Sa and Ma of the Madhya Register are also *Svayambhus*, inasmuch as the same fourth wire, when gently touched above the eighth and eleventh frets, gives rise to two other fine sounds similar to them. Hence the svaras Sa, Pa, Sa, Ma which are fine sounds, similar to the actually produced Sa, Pa, Sa, Ma but having nothing to do with any wire, are *Svayambhus*'.

Now, the real bone of contention between the two parties lay in the interpretation of these three verses, in general, and of the first two of them, in particular.

Mr. K. B. Dêval averred that from the word स्वयंभुः (*Svayambhu*) occurring in the (said) verses 30 and 31, one might infer that Sômanâth was acquainted with the western theory of *Harmonics*. And, continued he, in the first process described by Sômanâth, we shortened the sounding length of the wire by pressing it on

the second fret; but, in the second process, he left the whole length of the wire to vibrate but introduced a node which emphasised one particular upper partial, so that we heard the Panchama, not in the octave, to which the Madhyama wire belonged, but the second higher octave. This Panchama was called by the scientists of the west an upper partial or overtone or harmonic.

On the other hand, Mr. V. N. Bhatkhande contended that the two processes, mentioned above, were the same. The note produced by pressing the wire down to the frets and thus shortening its length was the same as that obtained by simply touching the wire on its upper part. Mr. Dêval called the latter Harmonics; but he was wrong¹.

Mr. P. R. Bhandarkar supported Mr. Bhatkhande and observed: "Usually a desired note is produced by pressing the string on a fret by means of a finger of the left-hand and plucking the string; but the author of *Râgavibôdha* observes that the same note, rather faint, can be produced without bringing the string into contact with the fret at all, but simply by lightly touching it with a finger of the left hand. Hence he says the note is *Svayambhu*. Even a beginner in the science of acoustics will understand that these two methods are in essence, the same—the *damping* of the string, in one, being strong and, in the other, weak; and that this experiment has absolutely nothing to do with harmonics"²

Mr. Dêval replied that he did not, in the second process *damp* the wire as Mr. Bhandarkar fancied but kept the whole length of the wire vibrating, as per the instruction of मुक्तन्त्रीजाः of Sômanâth. He wound up his argument with the following *Two Diagrams*:—

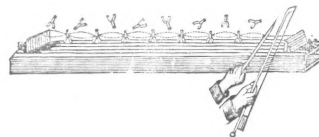


FIG. 34

1. Quoted from Mr. Deval's *Theory of Indian Music*—p. 3.
2. Vide *Hindu Music Journal*, p. 38.

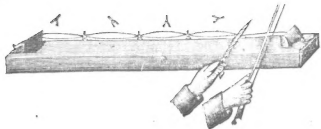


FIG. 35.

and remarked in connection therewith: "What Sōmanāth did by creating an artificial nodal point by touching the Madhyama wire of his Vina at its ninth part and hearing the Panchama note of the higher octave which is an upper partial, as in Fig. 34; Blaserna did by touching the Shadja wire at its fifth part and hearing the fourth upper partial, Gāndhāra, as in Fig. 35".

The whole question was brought to the *melting-pot* of the first All India Music Conference which was held, in 1916, at Baroda¹.

As already said, the real apple of discord between the two parties lay in the interpretation of the verses 30 and 31 of Chap. II of Sōmanāth's *Rigavibōdha*. Hence with the consent of both the combatants, the President of the Conference referred the interpretation of the said verses to two Sanskrit Scholars, that were present there, named Prof. Arte of the Baroda College and Pandit Venkatesvara Sastri. Messrs. Mangesa Row Telang and Narasimma Row Divatia. Sanskrit scholars and musicians, were asked to testify to the correctness of the translations, which they most unhesitatingly did.

The translation that was submitted before the Conference by the Sanskrit scholars was as follows:—

किंच नियतश्रुतयोऽपि	Besides; though their srutis are established or recog- nised in the Sāstra as so many;
सपमाः स्वभुवः	The svaras <i>Sa, Pa, Ma</i> ; came into existence of their own accord;

1. I myself attended the Conference as an invited Delegate.

ना तु काग्रताः
वृत्तिमिह हेतुं

तुरीयतन्त्र्यां
द्वितीयसार्धं
सारीतन्त्र्याः श्रेष्ठं विना

अपरो द्वितीयः समः (=तेनैव
मन्द्रपञ्चमेन तुल्यः)

अणुरवोऽस्ति (=सूक्ष्मो ध्वनि-
रस्ति)

यथा द्वितीयस्वार्थो तन्त्रोसंघट्ट-
नेन मन्द्रपञ्चम उदेति

तथा तस्या उपरि असंलग्नाया-
मपि तन्त्र्यां वामकरांगुलि-
स्पर्शमात्रेणापि अन्यो मन्द्र-
पञ्चमः सूक्ष्मः श्रूयत इत्यर्थः

तत्ततो हेतोः मन्द्रपः स्वयंभूः

मध्ये च समध्यमो स्वभुतो

they are not imagined,
I shall explain the reason
fully and clearly;

on the fourth wire;
over the second fret;
without close contact bet-
ween the wire and the
fret;

Another second svara
similar to that very
Mandra *Pa*;

A minute sound is heard;

Just as the Mandra *Pa*
arises on the second
fret, when the wire and
the second fret are in
contact;

So also even when you
slightly touch the wire
with the little finger of
the left hand over the
second fret and though
the wire is not in con-
tact with the fret, another
Mandra *Pa*, a low
one is heard;

Therefore, for that reason
the Mandra *Pa* is
Svayambhu.

Similarly, *Sa* and *Ma* of
the middle register are
also Svayambhus.

When Prof. Arte finished his translation. Mr. G. S. Khare of Poona asked him the meaning of the word *तुल्यः* appearing in the Commentary; and the Professor replied that it literally meant 'similar'. Messrs. Telang and Divatia testified to the correctness of the translation by Prof. Arte.

But what was the wonder! Each of the combatants found in the said two verses, even as interpreted by the Professor, an authority only to support *his own* respective contention!! So, they shook their heads, not their hands, and parted !!

I think that, at this distance of time, we shall be able to dispassionately review the whole question and come to a definite conclusion thereon.

I, for one, find that, between the two parties, there is a point of agreement and, again, a point of disagreement.

The point of agreement is that there are two processes of producing notes on a wire—(1) by pressing the wire so as to bring it in contact with the fret and (2) by gently touching it with the little finger (or feather) without, however, bringing it in contact with the fret.

As for the point of disagreement, Mr. Déval asserts that the note produced by the second process is an *upper-partial* to that produced by the first process; while Mr. Bhatkhande emphasises with all the stress he can give, that the notes produced by both the processes are *one and the same*, though the first is loud and the second is faint.

The confusion between the two parties seems to be due to the fact that the very Sōmanāth played the one off against the other, by appearing to side, in turn, with each.

His commentary,¹ in which he gave the premises, seems to support Mr. Bhatkhande; while his assertive conclusion², which the premises do not, necessarily, warrant, seems to support Mr. Déval.

We are thus driven to the conclusion that Sōmanāth's *Theory of Svayambhu* is one big confusion and that, in trying to rise higher than Rāmāmāya on the point at issue, he virtually sank lower than his predecessor.

1. Cf. तथा द्वितीयसार्थं तन्वीर्यवद्वेन मन्द्रपञ्चम उदेति
तथा तथा उपरि असेलसावामपि तन्वीर्यं
वामकरंगुक्तिपदीमात्रेणापि अन्यो मन्द्रपञ्चमः सूक्ष्मः
श्रुतन सूक्ष्मः—For meaning see page, 69

2. तन्वीर्यं हेतोः मन्द्रपः स्वयंभूः—For meaning see page. 69

The following Diagram, which represents Sōmanāth's *Vina-System*, shows that, from among the fourteen svaras which Sōmanāth had originally taken up to build his *Svara-system*, Anāra Ga and Kākali N_i were eliminated, for the reason that Mridu Pa and Mridu N_i were deemed to practically represent them; and that, therefore, the whole of his *Riga-system* was built only with the *twelve*³ svaras, mentioned in Fig. 36, in spite again of the twenty-two svaras with which he had built his *Mēla-system*.

Names of the Four Upper Wires	F R E T S							
	I	II	III	IV	V	VI	VII	VIII
Anumandra Sa	S. R	S. G.	Sa. G.	M. M	S. M	"	M. P	S. P
Anumandra Pa	S. D.	S. N.	K. N	M. S	S. S	"	S. R	S. P
Mandra Sa	S. R.	S. G.	Sa. G	M. M	S. M	"	M. P	S. P
Mandra Ma	M. P.	S. P.	?	S. D	S. N.	K. N.	M. S	S. S

(Fig. 36)

If, now, the reader looks at Sōmanāth's twelve svaras³ and the modern twelve svaras, at a glance, thus—

Names	Twelve Svaras.											
Somanath'	S. S	S. R	S. G	Sa G	M. M	S. M	M. P	S. P	S. D	S. N	K. N	M. S
Moderns	S. S	S. R	Cha R	Sa G	A. G	G. S. M	P. M	S. P	S. D	Cha D	K. N	Ka. N

FIG 37

1. The abbreviations used in the Diagram Fig. 36 and in the next Fig. 37 are explained as follows:—

S. R = Sudha Ri	S. N = Sudha Ni	Sa. G = Sādhārana Gā
S. G = Sudha Gā	K. N = Kaisiki Ni	M. M = Mridu Ma
S. M = Sudha Ma	S. S = Sudha Sa	M. P = Mridu Pa
S. D = Sudha Dhā	S. P = Sudha Pa	M. S = Mridu Sa

The five new abbreviations introduced in Fig. 37 are as follows:—

Cha. R = Chathusruti Ri	A. G = Anāra Gā
Cha. D = Chathusruti Dhā	P. M = Prathi Ma
	Ka. N = Kākali Ni

2. Cf. अनुमन्द्रमन्द्रोरिति ते अमृत मेरुपरिकाशुक्ताः ।
तत्र श्रुताः स रंगममन्त्रयः सप्त । विदुः सायतणमन्द्रमन्द्रान् । अमन्द्रतः ।
पन्वेवधः ॥ *Rāgarvibhāna*.

3. Cf. Also L. K. Joshi's Remarks in p. 42 of the Report of the Second All India Music Conference, Delhi.

and if he refreshes his memory of the special instructions given in connection, with Fig. 18 of the Introduction to my Edition of *Svaramēlakalānidhī*; he will not find it difficult to interpret almost all the Rāgas of Sōmanāth in terms of the modern Rāgas.

It only remains for me to explain the meaning of the various *Terms* occurring here and there in *Rāgavibōdha*.

1. GRAHA, AMSA, NYĀSA.

Graha and *Nyāsa* belonged more appropriately to the *Sāmāgānam* which was a vocal *downward* scale and which, therefore, as rightly remarked by Mr. Fox Strangways, "established the tetrachord before the pentachord"¹ The original tetrachord of the Saman Scale was 'Ga-Ri-Sa-Ni' according to Fig. 28 of the present work and even according to Exercise 376 of Mr. Fox Strangway's *Music of Hindostan*. The upper terminal of the tetrachord, viz, *Ga* was the *Graha*, while the lower terminal there of, viz, *Ni* was the *Nyāsa*.²

Later on, *Graha* and *Nyāsa* were regarded as the respective notes on which a *Jāti* or a *Rāga* was supposed to begin or end. It was in this sense that the Sanskrit writers on music used the terms to classify their Rāgas. Nay, they added a third term, *Amsa*. The reader will note that, in Figures 11 and 12 of my Edition of *Svaramēlakalānidhī* as well as in Figures 30 and 31 of the present work, almost every Rāga was given its *Graha*, *Amsa*, and *Nyāsa*.

'Amsa' was perhaps a note which was calculated to serve as a contrast to 'Graha', the drone. It was a *jīva-svara* which would bring out, in bold relief, the most excellent feature of the Rāga in question and thereby produce the greatest aesthetic effect.

But even a glance at the above-mentioned figures shows that the idea of such a 'contrast' had long been forgotten. Otherwise, Rāmānātha and Sōmanāth would not have given—as they actually gave—one and the same *svara*, as *Graha*, *Amsa*, and *Nyāsa*, to almost all of their Rāgas.

1. Vide Mr. Fox Strangway's *Music of Hindostan*, p. 277.

2. Vide the same book p. 153. Footnote 1.

It is true that these three terms formed part of Bharata's ten- and Shārngadeva's thirteen,³ criteria, whereby to determine the *Jāti*s, and that Venkatamakhī reiterated them in his *Chaturdandīprakāsikā*, although his ten⁴ did not fully tally with Bharata's ten. But, all the same, I agree with Mr. Bhātkhande that all those criteria, including *Graha*, *Amsa*, and *Nyāsa*, have today become obsolete.⁵

I say 'including *Graha*, *Amsa*, and *Nyāsa*,' because even in the sixteenth century, there was a tendency to roll those three terms into one and give the same fundamental *Sa* to most of the then prevailing Rāgas as their *Grahās*, *Amsas*, and *Nyāsas*. Much more, therefore, have they gone out of use, today, in favour of the fundamental *Sa*.⁶

1. ग्राहोत्तरमन्द्रो च न्यासोऽपन्यास एव च ।
अस्वयं च बहुवं च पादत्रीचिह्निते तथा ॥
इति द्वात्रिंशत्तिलक्षणम् । *Nāṭya Śāstra*.

Graha, *Amsa*, *Thāra*, *Mandra*, *Nyāsa*, *Apanyāsa*, *Alpātva* *Bahutva*, *Shādhava*, and *Oudava*—these ten are the Lakṣaṇas of *Jāti*s.

2. ग्राहोत्तरमन्द्राश्च न्यासापन्यासकौ तथा ।
अथ सन्यासविन्यासौ बहुवं चास्वता ततः ॥
एतान्यन्तरमात्रेण सह लक्षणाणि ज्ञातितु ।
पादत्रीचिह्निते कापीत्येवमाहुः प्रयोदश ॥ *Sangītharatnākarā*

There are thirteen Criteria, whereby to determine a *Jāti*: *Graha* (Beginning), *Amsa* (*Jīva*), *Thāra* (top), *Mandra* (the lowest note), *Nyāsa* (End), *Apanyāsa* (End or stop in the middle), *Sanyāsa* (End of the first division of a song); *Vinyāsa* (End of the first line of the song), *Bahutva* (frequency), *Alpātva* (Infrequency) *Shādhava* (having 6 notes), *Oudava* (having 5 notes), and *Antharamirga* (the relation of *Vādī* with other notes).

3. ग्राहोत्तरमन्द्रो च न्यासापन्यासकौ तथा ।
अथ सन्यासविन्यासौ बहुवं चास्वता तथा ।
लक्षणाणि इतानि रागानां मुनयोऽबुबधुः ॥—*Chaturdandīprakāsikā*
The first ten of the footnote 2. *supra* are mentioned in this verse.
4. प्रद्वयामापन्यासानां नियमाः सांप्रते हि ते ।
यथाद्योयं त्वं लक्ष्णे ॥—*Lakshyasangītha*

I do not see the present application of the rules of *Graha*, *Nyāsa*, *Apanyāsa* etc.

5. Vide Mr. Fox Strangway's *Music of Hindostan* p. 153, Footnote 1.

. In the footnote 2 of page 73, mention was made of *Antharā-mārga*, which denoted the relation of Vādi with other notes. This naturally takes us to the interpretation of a fresh set of terms, viz:—

2. VĀDI, SAMVĀDI, VIVĀDI, ANUVĀDI.

The text-book writers on music used to divide the svaras into four classes, viz. *Vādi*, *Samvādi*, *Vivādi*, and *Anuvādi*.¹ The 'Vādi' was the predominant note in a Rāga; and immense was its *prayōga* or application therein.² It was identified even with *Amsa*.³ The svaras between which there was a distance of 9 or 13 srutis were called 'Samvādis' to each other.⁴ Dathila and Mathanga followed Bharata in the matter of sticking to 9 or 13 srutis. But, from the time of Shārngadev down even to that of Venkatamakhi, 8 or 12 srutis were said to be the distance between the *Samvādi* svaras.⁵ This difference Kallināth tried to reconcile by asking the reader to altogether omit the first svara⁶ from the calculation and count the remaining notes: Sōmanāth and Venkatamakhi followed suit in this respect. But none of them enunciated any principle whereby 'the first svara' was to be omitted. Hence I am disposed to hold to Bharata's position on the point. In modern phraseology, the distance between the two *samvādi* svaras is the perfect fourth or fifth.

As for *Vivādis*, Bharata said that there should be a distance of 20 srutis between them.⁷ But Dathila and Mathanga spoke of

1. Cf. चतुर्विधाः स्वरा वादी संबन्धी च विभावयि ।
अनुवादीः ॥ *Sanghitarānakāra*

They may be called in English, sonant consonant, dissonant, and assonant notes respectively.

2. Cf. वादी तु प्रबोणे बहुलः स्वरः ।—*Ibid*
3. Cf. (1) तत्र सो यत्वाङ्गः स तस्य वादी ।—*Nāṭya Sāstra*.
(2) अंगो वादी च कथ्यते ।—*Sanghitasamayasāstra*.
4. Cf. पञ्चोश्च नवकलयोद्देशश्चत्यन्तरे ताप्यथोम्यं संचादिनी—*Nāṭya Sāstra*.
5. Cf. श्रुतयो ह्यद्वाष्टाष्टो वा द्योस्वन्तरसोचराः ।
श्रुः संवादिनी..... ॥ *Sanghitarānakāra*.
6. Cf. हेतु ययोः स्वरयोन्मन्त्रोचराः स्वपरश्चूतीर्षिहाय ।
मध्यवर्तिन्यः श्रुतयो ह्यद्वाष्टाष्टो वा द्युच्यन्ते ।—*Ibid*.
7. Cf. विवादिनस्तु ते येषां दिसतिस्वरमन्तरम् । *Nāṭya Sāstra*

a distance of only 2 srutis between *Vivādi* svaras.¹ This difference could be reconciled; for, looked at from different points of view, both were virtually the same. But, be it noted, from the time of Shārngadev down to-day, the distance between the *Vivādis* was said to be one sruti.² How 1 could be reconciled with 2 remains, yet, a puzzle.

Hence, perhaps, Ahobala cut the Gordian Knot by defining *Vivādi*, not in terms of srutis, but as a svara which marred the beauty of a Raga³ and thus appealed more to the listener's ear than to anything else.

The Vādi, Samvādi, and Vivādi thus established, the rest were called *Anuvādis*.⁴

The ancients' itch for personification made them say the Vādi was the king; Samvādi, the minister; Vivādi, the enemy; and Anuvādi, the servant.⁵

Be all that what it might, we are now concerned with getting to know what part those four terms, *Vādi*, *Samvādi*, *Vivādi* and, *Anuvādi* play in modern music.

Today 'Vādi' has merged itself in the fundamental *Sa*; the theory of *varjya-svaras* has driven the 'Vivādis' out of the field⁶; the *non-varjya-svaras* have taken the place of 'Anuvādis'; while the principle of *Samvāditva* alone survives now in all its vigour, the essence of which is, as said above, the relation of the perfect fourth or fifth.⁷

1. Cf. (1) द्यन्तरी तु विवादिनी ।—*Dathilam*
(2) द्यन्तरस्वादिवादिप्रयुक्तम् ।—*Bṛhāṭi Dāś*.
2. Cf. पूर्वैकेशुस्वन्तरितो परस्परं विवादिनापिति लक्षणं त्वितं भवति । *Kallināth*.
3. Cf. रक्तिविकेद्रेतुयं यस्मिन्नागे तु वस्य तु ।
तद्गमास्यन्तरैस्तस्मै विवादिनं भवेद्गुणम् ॥—*Sanghitasūriyāthā*.
4. Cf. एवं वादिसेवादिविवादिषु स्वापितेषु येषाः अनुवादिनः संज्ञकाः—*Nāṭya Sāstra*.
5. Cf. वादी राजा स्वरस्तस्य संबन्धी स्वाधमासवत्
ननुर्विवादी तस्य स्वादनुवादी तु श्रवणम् ॥—*Sanghitasādharpāna*
6. Cf. विवादी तु भवेद्दोषो रक्तिविकेद्द्वारात्—*Saṅgītasūdhakāra*.
7. We see the working of the principle of *Samvāditva* in *Alapana* and even in compositions. For example, the *pallavi* of *Sakṣiṇī Rājamaṅgamu* begins with *Ri*; and the first svara of its *anupallavi* is *Dha*, the perfect fifth of *Ri*.

To illustrate, the following svaras, viz. *Sa-Mā*; *Sa-Pa*; *Ri-Dha*; and *Ga-Ni* are all Saravādīs. And Venkatamakhī adds Śādharama *Gā* and Kaisikī *Ni*; Antharā *Gā* and Kākalī *Ni*; and Sudhā *Ri* and Varāli (Prathī) *Mā* are also Samvādīs. But Sudhā *Mā* and Sudhā *Ni* alone are *not* Samvādīs, even though the distance between them is nine shrutis. The reason seems to be that Sudhā *Ni* is really Chathusrutī *Dhā* and that the relation between *Mā* and *Dhā* is neither perfect fourth nor perfect fifth.

3. THĀNA, SUDHA-THĀNA, KOOTA-THĀNA, NASHTA, UDHISHTA.

All these are allied terms and may, therefore, be grouped together. Most of them have now become archaic and have, if at all, only academical interest.

Kallināth explained the literal meaning of the term *Thāna* to be "that by which the svaras are expanded."¹ Venkatamakhī took the cue from Kallināth and unambiguously defined the term to be "the permutations and combinations of the svaras."²

In this sense, 'Thāna' is said to have fallen into two divisions, viz. *Sudhā-Thāna* and *Koota-Thāna*. There is almost a consensus of opinion, among the ancient authors, that the *Sudhā* Thānas are but the *Sudhā* Moorchanas, only they are Shādavas or Oudavas.³

I say 'almost,' because Mathanga created a confusion by drawing an incorrect contrast between the Moorchanas and the Thānas: "The Moorchanas took into account only the Arōhana and the Thānas, only the Avarōhana."⁴ Sōmanāth, however, pointed out the incorrectness of Mathanga's view: "Inasmuch as the *Sudhā* Moorchanas are the *Sudhā* Thānas, the *Thānas* must

1. Cf. तन्व्यते (पिन्नायैते) इति तानः ।—*Sāngitharatnākara Commentary*.

2. Cf. स्व-वित्त्वारलक्षणम्—*Chathurdandīprākāsika*

3. Cf. तानाः स्वसुमूर्च्छनाः शुद्धाः पादश्रीरहितोक्ताः ।—*Sāngitharatnākara*

4. Cf. मूर्च्छनारोहक्रमेण तानोऽवरोहक्रमेण भजतीति भेदः ।—*Brihad Dasi*

be deemed to have both Arōhana and Avarōhana in spite of the fact that Mathanga would have Arōhana alone for the 'Thānas.'¹

In his *Sāngithasudhā* Raghunātha Naik followed the opinion of the majority and observed that the *Sudhā* Thānas were 84 in number, that the *regular* order of ascent and descent in pitch with which the svaras proceeded was their characteristic feature,² and that, while the Moorchana-connected *Sudhā* Thānas were used in *Vedic* music, the *Koota* Thānas have been used in *secular* music.³

Koota-Thānas are defined to be the combinations of svaras containing *irregular* series of notes, sung at random. They are not, like *Sudhā* Thānas, confined to the Shādava or Oudava Group. They consist of svaras, ranging from 1 to 7, which are permuted and combined in all possible ways. In fact, *Koota* Thānas are almost what we now call *Sarali-Varisais*.

The total number of the *Sampurna* *Koota* Thānas is 5040. And that of the *Asampurna* ones is as follows:—That of 6 svaras is 720; that of 5 svaras, 120; that of 4 svaras, 24; that of 3 svaras 6; that of 2 svaras, 2; and that of 1 svara only 1. When, among the numbers 1, 2, 3, 4, 5, 6, 7, each succeeding figure is multiplied by the preceding figure or figures, the several continued products

1. Cf. यद्यपि मूर्च्छना एव दादास्तानाः स्वरिष्युक्तेः तानेषु आरोहावरोहरूपस्ये प्रतीयते । तथापि मतंगमतेन आरोह एव तान इति ज्ञेयं । The reader will note that Sōmanāth mis-quoted Mathanga. Or आरोह must be a slip of the pen for अवरोह.

2. Cf. आरोहणे चाप्यवरोहणे च स्वरात्मैव हि शुद्धतानाः ।—*Sāngithasudhā*.

N. B. The Shādava *Sudhā* Thānas were 49 in number, 23 in the *Sa*-Grāma and 21 in the *Mā*-Grāma. The 28 of the *Sa*-Grāma Shādava Thānas were made up of 7 with *Sa* omitted, 7 with *Ri* omitted, 7 with *Pa* omitted, and 7 with *Ni* omitted; and the 21 of the *Mā*-Grāma Shādava Thānas were made up of 7 with *Sa* omitted, 7 with *Ri* omitted, and 7 with *Ga* omitted. Similarly the Oudava *Sudhā* Thānas were 35 in number, 21 in the *Sa*-Grāma and 14 in the *Mā*-Grāma. The 21 of the *Sa*-Grāma Oudava Thānas were made up of 7 with *Sa* and *Pa* omitted, 7 with *Ga* and *Ni* omitted, and 7 with *Ri* and *Pa* omitted; and the 14 of the *Mā*-Grāma Oudava Thānas were made up of 7 with *Sa* and *Pa* omitted and 7 with *Ga* and *Ni* omitted. In all, the *Sudhā* Thānas were (49+35=) 84 in number.

3. Cf. गानेषुक्ताः खलु ऋतानाः समूर्च्छनास्ते स्वध शुद्धतानाः ।

औत्तराश्रे कर्मणि चापि स्वधेषुक्ता इति शास्त्रसिद्धाः ।—*Sāngithasudhā*

obtained indicate, in order, the Koota Thānas are 7 × 5 × 3 × 4 × 3 × 2 × 1 = 5040
 For the six svaras, the Koota Thānas are 6 × 5 × 4 × 3 × 2 × 1 = 720
 For the five svaras, the Koota Thānas are 5 × 4 × 3 × 2 × 1 = 120
 For the four svaras, the Koota Thānas are 4 × 3 × 2 × 1 = 24
 For the three svaras, the Koota Thānas are 3 × 2 × 1 = 6
 For the two svaras, the Koota Thānas are 2 × 1 = 2
 For the one svara, the Koota Thānas are 1 = 1

For an elaborate *prasthāra* of all the kinds of Koota Thānas, the reader is referred to Appendix II of Shārangadēv's *Sāngītharātmikāra*.

As for the method by which the Koota Thānas are *prasthāra*fed or expanded, Sōmanāth chose to give us the following instructions :—

1. In any combination consisting of 1 to 7 svaras, choose any desired order or arrangement and write it on the first line.
2. For each succeeding line, take the svara on the upper line and write it below its succeeding svara.
3. Write nothing below the lowest of the svaras chosen.
4. If the svara to be written on the lower line is found among the succeeding ones on the upper line, choose instead that which is previous to it. If that svara also occurs on the upper line, choose that which is previous to the previous one and so on.
5. To the right of the chosen svaras repeat the other succeeding svaras on the upper line and to the left of it, add the remaining svaras in the order originally adopted¹.

Let he should be misunderstood, Sōmanāth worked out his instructions and gave us a specimen of how to expand the Thānas. Here is that specimen :—

Let *Sa-Ri-Ga-Ma* be the first line. On the second line, nothing should be written below *Ma* for it is the lowest of the

1. Cf. नन्दस्य व्रजे यथेष्टे पुरेः पुरेः ३ पुराः स्वाप्यः ।

पुरो बहुरिति स्वास्तत्पर्ययः । ३ । ३ । ३ । ३ । ३ । ३ ।

मूल्यमक्रमेण स्वाप्याः पृष्टेरुत्तराः शेषः ॥—*Rāgavibōdha*.

svaras chosen. Below *Ma*, write *Ga* on the line to the right; write *Ga-Ma* found on the upper line; and to the left of *Sa*, add the only remaining *Ri*. Thus we get the second line, *Ri Sa Ga Ma*.

On the third line, nothing should be written below *Ri*, for *Sa* is found to the right of *Ri* on the upper line and there is no svara previous to it. Nothing, again, should be written below *Sa*, for it is the lowest of the svaras chosen. Now, below *Ga* write *Ri*. Then, to the right of *Ga*, write *Ma* found on the upper line; and to the left of *Ga*, add the remaining *Sa* and *Ga*, in the order of the first line. Thus we get the third line *Sa Ga Ri Ma*.

On the fourth line, nothing should be written below *Sa*, for it is the lowest of the svaras chosen. Nothing, again, should be written, in the first instance, below *Ga*; for *Ri* is found to the right of *Ga* on the upper line. Choose, therefore, *Sa* which is previous to *Ri* and write it below *Ga*. Then to the right of *Sa*, write *Ri* and *Ma* in the order of the first line; and to the left of *Sa*, add the remaining *Ga*. Thus we get the fourth line *Ga Sa Ri Ma*.

On the fifth line, neither *Sa* nor *Ri* should be written below *Ga*, for the reason that they occur on the upper line; nor could any svara be written below *Sa* which is the lowest of the svaras chosen. Therefore, write *Sa* below *Ri*. Then to the right of *Sa* write *Ma*; and to the left of *Sa*, add the remaining *Ri*, and *Ga* in the order of the first line. Thus we get the fifth line *Ri Ga Sa Ma*.

On the sixth line, *Sa* cannot be written below *Ri*, for it occurs on the upper line. So write *Ri* below *Ga*. Then to the right of *Ri*, add *Sa*, *Ma*; and to its left, the remaining *Ga*. Thus we get the sixth line *Ga Ri Sa Ma*.

Continuing the process we get six varieties ending in *Ga*, six varieties ending in *Ri*, and again six varieties ending in *Sa*. Here the *prasthāra* stops. Hence, the total number of Koota Thānas, formed out of four svaras, is 24.

NASHTA

'Nashta' literally means *lost*; and it indicates the process whereby to discover the form of a 'lost' Thāna. *Nashta*, therefore, may be defined to be a *method of finding out the 'form' of a*

given Koota-Thâna. To correctly understand the following instructions should be noted:—

- (1) Write the totals of the given Koota-Thâna.
- (2) Subtract the number of the given Koota-Thâna from the last of the totals; and also divide the remainder by the total preceding the last.
- (3) Divide again, the remainder (of the division) by the immediately preceding total and continue this process of division, if need be.
- (4) The several quotients, thus obtained, indicate the svaras of the given Koota-Thâna.
- (5) These svaras should be taken in the reverse order and should be calculated from the second svara in the natural order.
- (6) If any remainder is indivisible, the svara which precedes the second should be taken.
- (7) The svaras, once discovered, should not be taken up again but be omitted.
- (8) If, in the very first subtraction, zero is the result; then, inverse the natural order of the svaras taken.

The above-mentioned 'instructions' Sômanâth chose to work out and give us a specimen of a problem and its solution.

Problem :—What, among the Koota-Thânas of five svaras, is the form of the 35th Koota-Thâna?

Solution :—The first five svaras, in the natural order, are *Sa—Ri—Ga—Ma—Pa*. The first five totals of the Koota-Thânas are 1, 2, 6, 24, 120.

Now, the number of the given Koota-Thâna is 35. To find out its form, we must first subtract 35 from 120 (the last of the totals). The remainder is 85. Divide then, this 85 by 24 (the total preceding the last). We get 3 as the quotient and 13 as the remainder.

Now, the 3rd svara from the second, in the natural order, is *Ma*. Hence *Ma* is the first of the svaras discovered; but it is the 1st of the 35th Koota-Thâna.

Omitting *Ma*, there remain *Sa, Ri, Ga, Pa*. Now, divide the remainder 13 by 6 (the immediately preceding total); and we get 2 as the quotient and 1 as the remainder.

Hence *Ga* is the next svara discovered; write it, therefore to the left of *Ma*.

Omitting *Ga, Ma*, there still remain *Sa, Ri, Pa*. Now, divide the second remainder 1 by 2 (the immediately preceding total); and we find that the second remainder is indivisible. Hence, in this case, the svara preceding the second, namely *Sa*, should be taken. Write, then, *Sa* to the left of *Ga, Ma*.

Omitting *Sa, Ga, Ma*, there now remain *Ri, Pa*. Now divide the above second remainder by 1 (the immediately preceding total); and we get 1 as the quotient and zero as the remainder.

Now, the 1st svara from the second in *Ri—Pa* is *Pa*. Write, therefore, *Pa* to the left of *Sa, Ga, Ma*.

Omitting *Pa, Sa, Ga, Ma*, there at last remains *Ri*. Write this *Ri* to the left of *Pa, Sa, Ga, Ma*.

Thus the fully-discovered form of the 35th Koota-Thâna of five svaras is *Ri—Pa—Sa—Ga—Ma*.

A Second Problem :—What, among the Koota-Thânas of five svaras, is the form of 120th Koota-Thâna?

Solution thereto :—The first five svaras, in the natural order, are *Sa—Ri—Ga—Ma—Pa*. The first five totals of the Koota-Thânas are 1, 2, 6, 24, 120. Now, the number of the given Koota-Thâna is 120.

Subtract 120 from 120 (the last of the totals); and we get zero as the remainder.

Hence, inverting the natural order of the first five svaras, the form of the 120th Koota-Thâna is *Pa—Ma—Ga—Ri—Sa*.

UDHISHTA.

'Udhishta' literally means *desired* or *wished-for*; and it indicates the process whereby to discover the number of a given Koota-Thâna. *Udhishta*, therefore, may be defined to be a *method of finding out the 'number' of a given Koota-Thâna*. It is thus the converse of *Nashta*.

To correctly understand that 'method' the following instructions should be noted:—

- (1) Write on the first line the given number of the svaras in their natural order.

(2) Write on the second line the given Koota-Thāna.
 (3) Write on the third line the totals of the Koota-Thānas.
 (4) Find out what rank, after the second svara, the last svara in the given Koota-Thāna occupies among the svaras written in the natural order.

(5) By that rank-number, multiply the last total but one and subtract the product from the very last total.

(6) Omit both the last svara in the given Koota-Thāna and also the corresponding svara in the natural order. Omit again the last total.

(7) If the last svara in the given Koota-Thāna comes before the second among the svaras in the natural order, that svara as well as the corresponding previous total should be omitted.

(8) Repeat the same process to the end; and the final remainder indicates the number of the given Koota-Thāna.

(9) If, during the process, the last svara in the given Koota-Thāna happens to be other than *Ri* and yet the second of the svaras written in their natural order; that last svara must be deemed to be the first from the second.

The above-mentioned 'instructions' Sōmanāth chose to work out and give us a specimen of a problem and its solution.

Problem:—What, among the Koota-Thānas of five svaras, is the number of the Koota-Thāna *Ri-Pa-Sa-Ga-Ma*?

Solution:—Write on the first line the five given svaras in their natural order, viz. Sa-Ri-Ga-Ma-Pa. On the second line, write the given Koota-Thāna, viz. Ri-Pa-Sa-Ga-Ma. And on the third line, write the totals of the Koota-Thānas; viz. 1-2-6-24-120.

Now, the last svara in the given Koota-Thāna, viz. *Ma* is the third from *Ri* which is the second of the svaras written in the natural order. By 3, therefore, multiply 24, which is the last total but one. The product is 72. Subtract this 72 from 120, and the very last total. We get the remainder 48. Omit *Ma* and 120. There remain *Sa-Ri-Ga-Pa* in the natural order, *Ri-Pa-Sa-Ga* in the given Koota-Thāna, and 1-2-6-24 the totals.

Now, the last svara in the remaining svaras of the given Koota-Thāna, viz. *Ga* is the second from *Ri* which is the second of the svaras written in the natural order. By 2, therefore,

multiply 6 which is, in the remaining group, the last total but one. The product is 12. Subtract this 12 from 48, the previous remainder. We get 36 as the present remainder. Omit *Ga* and 24. There now remain *Sa-Ri-Pa* in the natural order, *Ri-Pa-Sa* in the given Koota-Thāna, and 1-2-6 in the totals.

Now, the last svara in the now-remaining svaras of the given Koota-Thāna is *Sa*. Since it precedes *Ri*, the second of the svaras written in the natural order, it should be omitted as well as the now-last total 6. There now remain *Ri-Pa* in the natural order, *Ri-Pa* in the given Koota-Thāna, and 1-2 in the totals.

Now, the last svara in the now-remaining svaras of the given Koota-Thāna is *Pa*, which happens to be the second of the svaras written in the natural order. Hence deem *Pa* to be the first from the second of the svaras written in the natural order. By 1, therefore, multiply 1, which is, in the now-remaining group, the last total but one. The product is 1. Subtract this 1 from 36 the next previous remainder. We get 35 as the now-present remainder.

Since *Ri* is the only svara that remains both in the series of the natural order and in the given Koota-Thāna, and since, therefore, the process of multiplication and division cannot be continued any further; 35 must be deemed to be the final remainder.

Hence 35 is the number of the given Koota-Thāna. In other words, the Koota-Thāna *Ri-Pa-Sa-Ga-Ma* is the 35th of the Koota-Thānas of five svaras.

The same pair of terms, viz. *Nashta* and *Udhishta*, Sōmanāth made use of, even in connection with his 960 Mēlas. The method of finding out the form of a given Mēla is *Nashta*; and that of finding out the number of a given Mēla is *Udhishta*. To correctly understand both the methods, Sōmanāth gave the following instructions:—

I. NASHTA (RE MĒLAS)

1. Have for reference the Fig. 25 of the present work.
2. Subtract, from the number of the given Mēla, one by one of the group-figures of the same variety; and write the starting line, beginning with the number of the group figure, obtained just where the subtraction stops.

3. If, in the very beginning, the subtraction is not possible, commence the starting line with 1.

4. Subtract, again, from the remainder obtained, one by one of the group-figures of the *preceding* variety, care being taken to see that those figures should (a) not belong to the first group (b) be below the corresponding figure written on the starting line and (c) also make a combination of their total numbers, with the figure already written on the starting line, possible.

5. The last remainder, obtained after subtracting one by one of the group-figures, should be such as its combination with the last figure in the starting line, when diminished by one, may produce a figure which is not equal to or less than the preceding one or which does not indicate only a variety of the same note as the preceding one.

Problem :—What, in connection with the prasthâra of three distinct svaras, is the form of 155th Mēla ?

Solution :—Here, the number of the given Mēla is 155. Subtract, from 155, one by one of the group-figures of the same variety of three distinct notes, viz. the three figures 53, 53, 53 of the first group. E. g. $155-53=102$; and, again, $102-53=49$. At the *third* 53, the subtraction stops. Hence, begin the starting line with 3; and the whole of the starting line will read thus:—3—4—8.

Now, we have determined the first figure of the starting line to be 3. What figures should take the place of + and 8 ?

Subtract, again, from 49 (the remainder) one by one of the group-figures of the *preceding* variety, viz. 8, 8, 8, 8; 6, 6; 5, 3, 3. Care, however, should be taken to see that those figures should (a) not belong to the first group¹ (b) be below the corresponding figure (viz. 4) written on the starting line² and (c) also make a combination of their total number, with the figure already written on the starting line, possible.

Having omitted the first 8, subtract, from 49, only the first seven of the remaining group-figures, one by one; and we get 7 as

1. We have therefore avoided the figures 12, 12, 12.
2. We must therefore omit the first 8, the serial number of which is 4.

second figure of the given Mēla.

Subtract 1 from 7; and we get 6 as the remainder. Add this 6 to the third figure of the starting line—thus, $8+6=14$. Hence 14 is the required third figure of the given Mēla.

Therefore, the form of 155th Mēla, in connection with the prasthâra of three distinct svaras, is 3-11-14.

II. UDHISHTA (RE MĒLAS)

Udhishta, again, is the converse of *Nashta*. It is the method of finding out the number of a given form of a particular Mēla. It is some what analogous to the later *Katapayâdi*-method. To correctly understand that 'method,' the following instructions will be of use :—

- (1) Write, on the first line, the form of the given Mēla.
- (2) Write, on the second line, the starting line of the same variety.
- (3) Find out the excess of the given Mēla over the starting line under the corresponding figures.
- (4) Let the excess indicate the number of the group-figures of the correspondingly preceding columns as in the process of *Nashta*.
- (5) Add all these figures.
- (6) Add, to the total obtained, the remaining ones above the first figure indicated in the starting line.
- (7) Add, at last, 1 to the total sum.

Problem :—Give, in connection with the prasthâra of three distinct svaras, the 'number' of the Mēla which is of the form of 3-11-14.

Solution :—Write on the first line, the form of the given Mēla, viz. 3-11-14. Write, on the second line, the starting line of the same variety, viz. 3-4-8. The excess of the given Mēla over the starting line under the second and fourth figures amounts to 7 and 6 respectively. 7 shows that 7 figures below the 4th serial number of the Fig. 26 of the present work in the second column thereof should be added thus $8+8+8+6+6+3+3=42$. Again 6 shows that 6 figures below the 3th serial number of the Fig. 26

of the present work: in the first column thereof should be added—
 $1+1+1+1+1+1=6$. Add these two figures; and we get $(42+6=)$ 48. To this 48, add the remaining figures, above the 3rd serial numbers of the Fig. 26 of the present work, in third column thereof—thus $[(53+53)+48=]$ 154. Add, at last, 1 to the total sum 154; and we get 155.

Hence 155 is the number of the given Mēla.

4. VARNA AND ALANKĀRA

Varna is the singing of svaras, while *Alankāra* is a peculiar or idiomatic grouping of the varnas. Their classifications may be shown thus:—



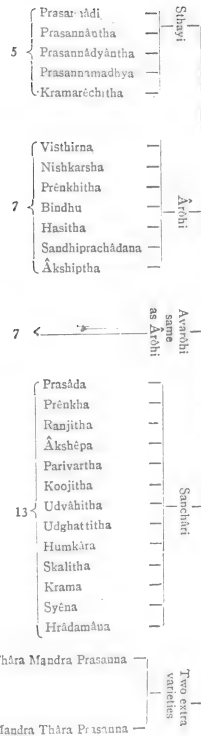
N. B. For examples, see the *Text*.

(FIG. 38)

(FIG. 39)

N. B. For examples, see the *Text*

Total— $(32 + 2 =)$ 34.



At this stage, mention must be made that, in his fifth Vivēka, Sōmanāth enumerated so many as 20 methods of Vina-playing, prevalent in *Dēsi*-music, as well as two registers in which they were played. Those *methods* were calculated to bring out, in bold relief, the peculiar phrases and idioms, so to speak, of every one of his Rāgas. Indeed, from verse 37 to verse 166 of Vivēka V of his *Rāgavibōdha*. Sōmanāth worked them out in full and, by employing suitable *signs* for each of them, gave us an inkling that even the Rāga-Prasthāra is not wholly unamenable to Notation. So he rightly named his fifth Vivēka—*सुगमनि*, i.e. Rāga-Forms.¹

Those 'methods', reduced in the following Tabular Form, are well worth our study.

SŌMANĀTH'S 'METHODS' OF VINA PLAYING AND HIS
'SIGNS' THEREFOR

N. B. An explanation of the abbreviations used in Fig. 40

A = Above	H = Horizontal	R = By the right side
B = Below	J = Jointed with a zero below	S = An S-Mark
C = Crescent	L = A Line	Z = A zero Mark
Ch. L = A chained line	Lo = A Lotus Mark	2Z's = Two connected zeros
E = An Elongated Zero	P = Plus a point within	

Number	Name	Sign	Description of the sign	Function
1	Prathihathi	ॐ	2Z's, B	Sound by double Beat; 1st producing key Sa; 2nd oct Sa (Humkāra).
2	Ābathi	ॐ	Z, B	Do by a single beat.
3	Anubathi	ॐ	L, J	Do
4	Ahathi	ॐ	Z, P, B	Do but by a Mend.
5	Peeda	ॐ	Z, R	Sound of double-Svara, 1st louder.
6	Dōlana	ॐ	S, V A	Sound by passing the fingers to and fro.
7	Vikarshana	ॐ	S, H A	Dōlana only to but not to and fro.
8	Gamaka	ॐ	S, V R	Do but slow and 3 or 4 movements
9	Kampa	ॐ	L, V A	Gamaka.
10	Gharshana	ॐ	L, H A	Sound of a Svara accompanied by its neighbours.
11	Mudra	ॐ	L, H B	On sounding a Svara, the finger passes to its preceding one only to cover and stop it.
12	Sparsa	ॐ	C, A	Ābathi, b t the finger passes to the preceding Svara and sounds it.
13	Naimoya	ॐ	C, B	Loud Sound by passing finger between the frets.
			C, R	Sound of 3 Svaras in succession

1. I found, in the Connemara Library, Madras a small book entitled "Musical Compositions of Sōmanāth critically edited with a table of Notations by R. Simon." This booklet reproduces the fifth Vivēka of Sōmanāth's *Rāgavibōdha*; and the head-phrase *Musical Compositions* is, I fear, very misleading, as it generally indicates significant 'Songs' and not Rāga-Prasthāras which Sōmanāth manipulated with Svara-Visthāras. The correct phrase is, therefore, *Rāga-Forms*.

Number	Name	Sign	Description of the sign	Function
15	Druthi	स०रि०	Ch. L, B	A generic Name for Quick-playing.
16	Paratha	स०	S, H B	Production of <i>Ri</i> by pressing the <i>Sr</i> -fret.
17	Uchatha	स००	S, H A B	Production of <i>G</i> by pressing the <i>Sr</i> -fret.
18	Nijatha (P)	स००	S, J	Paratha, slowly carried on.
19	Nijatha (U)	स००	S, A J	Uchatha, slowly carried on.
20	Sama	स०	E, V R	A Generic Name for Slow-Playing.
21	Mridu	स०	E, V A	Lower Register.
22	Katina	स०	E, H A	Higher Register.
23	Padmākara	स००	L, R	Beginning or End.

(Fig 40)

Having, with the help of the *Signs* explained in Fig. 40, paraphrased the fifty-one ¹ *Rāgas*, which he took up early in the fifth *Vivēka* of his *Rāgasivādha*, Sōmanāth proceeded to mention as well as describe the various 'Deities,' pertaining to those *Rāgas*. For instance, he expressed *Sākarābhāranā* in terms of a deity, who is of white color and beautiful; who is ever fond of dancing; who wears a garland of lotuses round his neck, vibhōothi (ashes) on his forehead, and a blood-red garment all round his body. He felt at last that, while he could not, in the case of the sound-based *Rāga-Forms*, exhaust all of them on account of their endless character, he was not, in the case of the deity-based *Rāga-Forms*,

1. In the Preface to his *Musical Composition of Sōmanāth*, M. Simon wrongly said '50 *Rāgas*'; for, he unknowingly omitted *G* by *Sr* from his list. Further, compare मकरासन रामानां |— Sōmanāth's *Commentary*.

deity-formed Deities in different countries.

In his *Musical Modes of the Hindoos*, Sir William Jones made reference to Sōmanāth's *Rāga-Forms*, which he chose to call 'old Indian Airs,' and threw out a suggestion that the *Svara-Visthāras*, found in *Vivēka V* (Verses 37 to 166) of *Rāgasivādha* were closely connected with the wording of Jayadēva's *Gītāgōvindam*. He went even to the extent of citing a specific example in support of his suggested view.

Here, I shall let Sir Jones himself speak:—"I selected the mode of *Vasantha*, because it was adopted by Jayadēva himself to the most beautiful of his odes and because the number of notes in *Sōma* (-nāth), compared with that of the syllables in the Sanskrit stanza, may lead us to guess that the strain itself was applied by the musician to the very words of the poet. The words are:—

कलितलयद्रुवापरिदीपितकोमलमलयसमरि
मनुकरनिकरकरमितकोकिलकृजितकुञ्जकुटीरे ।
विहरति हरिदिह सरस वसन्ते नृपति
युवतित्रनेन स्मं सखि विरदिभमस्य दुरन्ते ॥

the meaning of which is as follows:—While the soft gale of Malaya wafts perfume from the beautiful clove-plant, and the recess of each flowery arbour sweetly resounds with the strains of the Kōkila, mingled with the murmurs of the honey-making swarms, Hari dances, O! lovely friend, with a company of damsels in this vernal season—a season full of delights but painful to separated lovers".

Nor did Sir Jones leave the matter here. He proceeded to illustrate his views with the following Staff-Notation:—



(FIG. 41)

Let me first reduce the Staff Notation of Fig. 41 into our own Sargam Notation thus:—

ससरिग—मापम—मापम—गामम—नोपनि—निचरनि—तामा—
 कलितल—पल्ल—तापरि—शोलम—कोमल—मलयस—मंरि
 ससमग—गारिसल—नोरिनि—नीमच—माधनि—प्राधनि—मासा—
 मयुकर—निकक—रथित—कोफिल—हथित—कुअकु—यंरि
 संनिचप—मपमम—मममग—रीसा—संनिच—
 विहरति—हरिह—सरसच—मन्ने—नृयति—
 पमपप—गामप—पामम—पममम—मागग—रीसा
 युचनित्र—नेमस—मंसलि—विरदित्र—नखदु—रन्ने

(FIG. 42)

and then, proceed to compare the latter (Fig. 42) with Sômanâth's Râga-Form in question.

Be it remembered that Sir William Jones selected the *môde* of Vasantha in which the prabandha of कलितलवज्जना was set. So, we must select the same Vasantha 'môde' and find out how Sômanâth prasthârified it.

Here is Sômanâth's verse on the point:—

एव यमन्तः सरिगंम०

पप०मप०मगमयमधनिचधनि० सि०से०से०।

सि०से०ने०ने०रि०सि०निमि०निचमप०

मपनिप०धनि०से०से०निचप०मप०॥ ४३ ॥

मगम०मगग०रि०स०से०निचप०

मप०मगम०चप०मप०मगम०मगग०रि०स०से०।

(FIG. 43)

Comparing the figures 42 and 43 with each other, we find that the svaras of Sir William Jones and of Sômanâth, are a poles-asunder. Hence the attempt to connect Sômanâth's Râga Forms with Jayadêva's *Gitagôvindam* must be given up as a matter of wild goose game.

I shall, in conclusion, estimate the nature of the *services* rendered by Sômanâth to the music world.

Whether in the matter of being agreeably brief; or of treating the subject under the four significant heads of *Svara*, *Vina*, *Mêla*, and *Râga*; or of presenting to us only a four-stringed *Vina*; or of reducing the *svara*-system finally into twelve *svaras*; or of making reference to the *Svayambhu*-*svaras*; or of emphasising the importance of the Genus-species system of the *Mêlas*; or of straightway mentioning the prevailing characteristics of the *Râgas*; or of even holding forth *Mukhârî* as the *Sudha* scale;—in every one and all of these points, Sômanâth but faithfully followed *Râmâmâtya*.

There was, however, one point in which the former blew hot and cold with the latter.

That is to say, Sômanâth first broke loose *along with Râmâmâtya*, from Shârngadêv's 12 *Vikritha*-*svaras* and reduced those twelve into seven; but, later on, he broke loose *from Râmâmâtya* himself and leaned back on the ancient 12 *Vikritha*-*svaras*, aye, increased those twelve into fifteen and thereby outshone *Shârngadêv*!

Elsewhere, I said that, from the time of Śaṅkara right down to that of Rāmāmātya, so many as 12 Vīkṛitha-svaras were used only from the view-point of the three Grāmas of *Gā, Mā,* and *Sā,* and that, when the first two Grāmas of *Gā* and *Mā* were thrown into the background, by dint of the popularity of the comparatively modern *Sā*-Grāma, the theory of the 12 Vīkṛitha-svaras was naturally thrown to the winds and that, again the first person that tolled the death-knell of the ancient 12 Vīkṛitha-svaras and thereby heightened the importance of the *Sā*-Grāma was Rāmāmātya, Śōmanāth's predecessor by half a century.

Inasmuch as the same *Sā*-Grāma alone held sway, even during the time of Śōmanāth; what, I ask, is the fun of his clinging to the old, already-exploded theory of 12 Vīkṛitha-svaras and of further increasing their number, as if in revenge?

Barring this kind of aberration, Śōmanāth's merits were of a high order. His knowledge of Sanskrit was exact and extensive; while, his powerful style of writing attracted the attention of even Ahōbala and Bhāvabatta, both of whom delighted to quote him, in their respective works, not infrequently.

If Rāmāmātya set about to *reconcile* the conflict of the musical views with which he was confronted; Śōmanāth served to *popularise* his predecessor's views and even to proselytize them. It was surely with this object that he commenced his work, though—as it grew in his hands—he was attacked with a fit of originality, which landed him in the Sahara of 960 Mēlas.

His statement¹—

समयबोधे विद्वे विरोधरोषाय लक्ष्यलक्षणयोः ।

is found to be inconsistent with the nature of the contents of his work and must therefore be taken *cum grano salis*. In fact, there is almost nothing in *Rāgavibōdha* which is not found in *Svaramēlakalinidhi*—leaving alone Śōmanāth's fit of originality which, except in one case, landed him in a desert or a slippery ground.

1. Vide page. 36 of this Introduction.

2. I write *Rāgavibōdha* with a view to reconcile the conflict of views between the science and the art of music.

In my division of the work into four important heads (viz, *Svara, Vīna, Mēla* and *Rāga*); the reduction of the ancient 12 Vīkṛitha-svaras into 7; the introduction of the four-stringed Vīna; the preference of the classification of the Mēlas to merely cataloguing them and the straightforward mention of the characteristics of the prevailing Rāgas—all these and more had been fully worked out by Rāmāmātya, whom Śōmanāth merely followed, though, no doubt, in a powerful way. That the lists¹ of the Mēlas and the Rāgas of both of them differed a little from each other does not detract from the force of my point that Śōmanāth followed Rāmāmātya and popularised his views.

In my edition of *Svaramēlakalinidhi*, I stated that a musical genius appeared, from time to time, to fill up the ever-widening gap between the science and the art of music and that Rāmāmātya was one such genius. I now supplement that statement by observing that, for every *planet* of such a musical genius, there will be ever so many *satellites* moving round the planet and sometimes posing as that planet itself.

Rāmāmātya was, doubtless, a planet; while, Śōmanāth was only a satellite—but a big one like the moon.

Again, it is said that any reform, worth mentioning, has necessarily to pass through three stages (viz, Thought, Discussion, and Action), that, if a sage throws out to the world a big thought, his disciples discuss, agitate, and broadcast it, before the generality of the people proceeds to act thereon, and that, therefore, the thought-thrower, the discussor, the agitator, and the broadcaster are all equally important factors or agents in the matter of effectually effecting the reform in question.

If, therefore, Rāmāmātya was the thought-thrower in the music world; Śōmanāth must be deemed to be the discussor, agitator, and broadcaster—all rolled into one. Hence, Rāmāmātya and Śōmanāth must be deemed to be equally important factors or agents in the matter of effectually effecting the music-reform—

1. The Lists in each case, are only illustrative but not exhaustive. Look again, at the similarity of the descriptions of some of the Rāgas occurring in both the works, as for instance, Saurashtra, Madhyamadi, Nagadhvani, Velavali, Padi, and Dhanyasi.

the one by *originating*, and the other by *propagating*, ...
views of the sixteenth century.

I must not omit to mention that in the prasthāfication of
the Koota-Thānas and in the method of finding out their Nashtas
and Udhishtas, Sōmanāth was genuinely original and, so far,
benefitted the music-world, in his own characteristic way.



TEXT

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benefitted the music-world, in his own characteristic way.



TEXT



रागविबोधः
रागविबोधः

॥ १ ॥
शीलोमनाथविरचितः ।

रागविबोधः ।

प्रथमो विवेकः ।

धुनिसररादि ।

भाषाविबोधदानं मुने स्वराधाररागविबोधः ॥ १ ॥
 स्थानविशेषक्याते गणपतिमतिविद्ये ॥ २ ॥
 हेतुर्गणेश्वर्यो विराजयन्ती स्वयोगते ॥ ३ ॥
 जयति स्थापनशीला शब्दात्मब्रह्मशा ॥ ४ ॥ २ ॥
 एकः शब्दोपास्यकुलः संख्यायाम्बेह ॥ ५ ॥
 मुद्राः श्रेस्तनुजस्तनुवीरपि सांस्ना ॥ ६ ॥
 गणेशे दोषं विद्मि विरोधरोधाय ल ॥ ७ ॥
 प्राणां वाचां क्रियित्वा रं सारं समुद ॥ ८ ॥
 पथं वाचां ॥ ९ ॥ सम वाचां जयति ॥ १० ॥
 यदः शब्दात्तुः सद्धं ५ यां शब्द लि ॥ ११ ॥

इति प्रथमः

रागविबोधः ।

प्रथमो विवेकः ।

धुनिसररादि ।

भाषाविबोधदानं मुने स्वराधाररागविबोधः ॥ १ ॥
 स्थानविशेषक्याते गणपतिमतिविद्ये ॥ २ ॥
 हेतुर्गणेश्वर्यो विराजयन्ती स्वयोगते ॥ ३ ॥
 जयति स्थापनशीला शब्दात्मब्रह्मशा ॥ ४ ॥
 एकः शब्दोपास्यकुलः संख्यायाम्बेह ॥ ५ ॥
 मुद्राः श्रेस्तनुजस्तनुवीरपि सांस्ना ॥ ६ ॥
 गणेशे दोषं विद्मि विरोधरोधाय ल ॥ ७ ॥
 प्राणां वाचां क्रियित्वा रं सारं समुद ॥ ८ ॥
 पथं वाचां ॥ ९ ॥ सम वाचां जयति ॥ १० ॥
 यदः शब्दात्तुः सद्धं ५ यां शब्द लि ॥ ११ ॥

मौन्यैः सर्वैः परितः सागरः सः संतः सत्यः ।

निमित्तं परमेशः शोभायते मनुजैः परैः ॥ ६ ॥

देशे देशे सम्यक् संज्ञाद्वयम् तु सा वैश्वी ।

स तु लोकहृदि तैः कथितः प्रत्येकं लक्षणम् वैश्वी तनुः ॥ ७ ॥

इति गोमतेदी ।

मङ्गलप्रतिफलं श्रीगामेशः सांख्यतया वेदाः ।

सामान्यश्रुतिं च पञ्चविधैः प्रमाद्विधा ॥ ८ ॥

इति वस्तुसंग्रहः ।

पुत्रप्राप्त्यर्थं किञ्चित् सिद्धयै विपुरति विरिण्यहरिगिरीदार ।

नामुपासीत सुधीर्घदिने मन्त्रितास्तदाग्रतः ॥ ९ ॥

शांतेरयं विवश्रुद्धिं तं तद्वेदं द्विमाहन्ति ।

स प्रेरयते श्रीं तदा तद्विधिस्थितं मन्त्रम् ॥ १० ॥

ऊर्ध्वं विचरन्तस्तौ सामिहृद्यकण्ठमूर्धेषके तः ।

अनिसृष्ट्वादिभ्यो ज्ञात्वादांस्तनुते ऽत्र गामादाः ॥ ११ ॥

इति नादः ।

हा हण्टमूर्ध्नाः कामाद्मी मन्त्रमथ्यतारारुणाः ।

क्षिप्रुणा यथैते च श्रुतितां चरतां च चन्वेषन्तः ॥ १२ ॥

इति स्थानानि ।

हृष्यार्थगामिनी श्रुतिश्रुतिश्रुतिनिरोधनाड्युप ।

तवन्तः श्रुतिः स्युर्नादाः परपरोधोक्तः ॥ १३ ॥

एवं गले च कर्णौ त्रिभ्यः सप्त स्वराः श्रुतिभ्यः स्युः ।

चरता ते पुराणाः मनः स्वतः श्रुतयन्तीति ॥ १४ ॥

इति श्रुतरः ।

सर्गप्राप्तः मध्यमपञ्चमकसैव तन्निवादाः ।

मिताः सन्ति सरिगनापनीति संज्ञाऽप्य ॥ १५ ॥

इति स्तराः ।

नेर्षं प्रवृत्तः कालो वैः सन्तौ वैश्वी पञ्चाङ्गसुधः ।

मिथयत वदन्तः एकान्तेः श्रुतिश्रुतिः ययौः ॥ १६ ॥

तुषारो मत्स्यो तानुः सन्तौ धुनी श्रुतौ वदन्तः ।

सादृशो विचरौ श्रुतिश्रुतिः सं ते सुदृष्टाः अययः ॥ १७ ॥

पुत्रप्राप्त्यर्थं प्राणानेनैः स्वाप्याभ्यन्तः इति तन्मथः ।

मन्त्रमथ्यन्ति तदा त्रयं क्रतोश्चरन्तं किञ्चित् ॥ १८ ॥

व्यत्याः सुहमाः सार्थो ऽथ श्रुतिश्रुतिश्चरन्तस्तथाः ।

तस्मिन् यथेयमुभोभावयन्तः किमपि तानुः स्वानु ॥ १९ ॥

शान्तैः ऽप्यन्तः श्रुतय इति स्या इत्यान्त्यैः सः ।

अपमस्तर्धागामाः नः पञ्चमेषां तन्मथः नः ॥ २० ॥

पस्तु क्रमोदशील्यः पोट्ट्यप्रदादौ श्रुतिश्रुती च ययौ ।

श्रुतिश्रुतः षड्भ्यः क्षिप्रुणसमः पूर्वपङ्क्तये ॥ २१ ॥

अग्निश्रुतिश्रुतयोः विद्वत्तन्मथे च सधनुःश्रुतिकः ।

पुनस्त इति मते मे श्रुतिस्वरायगमताय ळतु ॥ २२ ॥

इति शुक्लस्वराः ।

इति सप्तोक्ताः शुद्धा विक्रान्तवैव चिच्चि सप्त माज्ञा ।

साधारणोऽन्तराः कुप्ति श्रुती चैव नो मस्य ॥ २३ ॥

निःकैशिकी च पाक्तपथ सस्यैकां भाञ्जंश्च तां ते ह्ये ।

निगमाः सुदृग्गवताः समपञ्चमीवश्रुतिश्रुतया ॥ २४ ॥

हापुत विक्रान्तपुर्वे वदन्ति तच्च तु पृथक्पृथक्वन्तितः ।

सर्वैव स्सुमिता सः पञ्च यदिमे समथ्यवयः ॥ २५ ॥

न पृथक् शुद्धतयाऽन्तःस्थितस्तमको चतुःश्रुती च रिच्यौ ।

शुद्धश्रुतयोः विक्रान्तश्रुतिपदादपि चतुःश्रुतिपः ॥ २६ ॥

मिथो न चतुःश्रुतिभ्यः निःशकं ते ऽपि कृद्पुनस्तयो ।

तद्धृत्तयोः भेदेऽऽमीषु पञ्चव्यः न लक्ष्ये निवृ ॥ २७ ॥

वैकश्रुतयोऽन्त्येः अन्त्याः इत्यन्तरश्रुतयोः ।

न तदाप्यं श्रुतिः स्यादिति चिञ्जितोऽन्त्याः ॥ २८ ॥

शिवयोगः परमशिवयोगश्चात् ३० पञ्च ॥ ३० ॥
देशीरोगव्यभिचीर्यन्ते पद्म तावन्मासाः ॥ ३१ ॥

इति तेषु संज्ञानाम् क्रमोऽप्य परमो चिकित्सा विज्ञानः ।
पद्मशुक्तिः शुभेरांताधारणमात्रं पद्मशुक्तिः ॥ ३० ॥

रिर्न पृथक् तादृशो मेः केशिकिञ्च पद्मशुक्तिर्गो मत् ।
किंत्वरिधगमानां व्यग्रहृताये पृथग्गिताः संज्ञाः ॥ ३१ ॥

तीव्रशुक्लशुक्तिमे पद्मशुक्तिकत्वे एव तीव्रतरः ।
पद्मशुक्तिकत्वे तीव्रतम इति परं ता यथायोगम् ॥ ३२ ॥

इति विद्वत्स्वराः ।

तदिति च शास्त्रविरोधि न बाधाध्याये हि शास्त्रदेवेन ।
लक्ष्यस्त्रियै श्लोकं शास्त्रार्थव्यान्यथात्वमपि ॥ ३३ ॥

पद्मशुक्तिं मे पद्मशुक्तिकौ च चतुःश्रुती रिधावगद्म् ।
रागविनेकाध्यायव्याख्याने कलिनायस्वरिपि ॥ ३४ ॥

जामश्रुतिस्वरादेरनियम उक्तो हनुमताऽऽद्येन ।
देशीरागे वैश्वं श्रुतिस्वरैत्यादिप्रचेन ॥ ३५ ॥

इति लक्ष्यप्रदानः ।

ते मन्द्रमध्यतारस्थानस्थित्या त्रिधा पुनस्तेषाम् ।
वादी सवादी च विवाद्यनुवादीति भेदाः स्तुः ॥ ३६ ॥

वादी स यः प्रयोगे बहुलो राजा ययोस्तु मध्ये स्तुः ।
हादश वाऽप्यै श्रुतयोऽमाली सवादिनी तौ सतः ॥ ३७ ॥

एकश्रुत्यन्तरिकौ विवादिनौ त्रिरिपौ मिथो भवतः ।
अनुवादिनस्तु योगा मृत्या इत्ये यथाथं ते ॥ ३८ ॥

इति वादिप्रमुखाः ।

सर्वजिह्वः । क्रमः । अन्तर्गतां मूर्च्छितां ॥ ३९ ॥
वाहतां मायम इति च हेहा स त्रयोः प्रधानत्वात् ॥ ३९ ॥

ज्वाग्ले शुक्लाणुपान्त्यश्रुती च सति पन्चमे द्रव्यतले स्वात् ।
किं तु विकारो हेदां न पञ्चमे तद्विह सः प्रगमः ॥ ४० ॥

ध्वजे रिगयोऽन्यादिने श्रुती गो निरल्पम् धसयोः ।
धः पान्त्यां चेद्गन्धास्त्रामः स्वर्गलोकैऽप्यः ॥ ४१ ॥
इति त्रामाः ।

स्वरनातकस्य सक्रममारोहश्चाचरोहणं यद्विह ।
ता मूर्च्छिता भिद्योऽस्या उत्तरमन्द्रादिकाः सतः ॥ ४२ ॥

मध्यस्थसादिरायाऽधःस्थन्यात्रादिकाः पराः पद् च ।
क्रम आरोहणयोगां पाद्वयमिह पद्स्वरं किमपि ॥ ४३ ॥
इति मूर्च्छिताः ।

पञ्चमारेः तथैवमथ शुद्धा एव मूर्च्छिता याह ।
पद्मश्रुतांशोऽद्विधाः शुद्धास्ताना नानामुच्यः ॥ ४४ ॥

पूर्णांशपूर्णांश न्युक्तमणोऽस्तिस्वरा विविधाः ।
नेमूर्च्छितास्तु कृटास्तानाः संख्याऽथ पूर्णानाम् ॥ ४५ ॥

गनिगमलशारा एकैकस्वरविमुखां क्रमाच्च गननिरयः ।
खाफां जिना रखा ह्यै भूरिति तत्तत्कर्मैर्युक्ताः ॥ ४६ ॥

एकादिकसप्तान्तेपूर्वोर्ध्वोऽङ्गेषु पूर्वपूर्वद्वे ।
परपर एकादिकसंख्या स्यात्प्रस्तारमथ क्रथये ॥ ४७ ॥
इति तानाः ।

न्यस्य क्रमं यदेष्टे पूर्वं पूर्वं परादथः स्थाप्याः ।
पूर्वो यद्युपरि स्यात्तत्तत्पूर्वं पुन उपरिगाः ॥ ४८ ॥

मूलकमकणेन स्थाप्याः वृष्टेऽप्य ये ततः योगः ।
अथ नदस्पाद्यनमिह लेख्या इत्ये क्रमचयान् ॥ ४९ ॥
इति तानप्रस्ताः ।

श्रुतान्तः ॥ अथिक् केना गतिः ॥ ५० ॥

शब्दः कमानिनाद्वाप्रकाहः शोभनापरायः ॥ ५० ॥

भाष्यं यथाई मुनिनेनैवमुक्तं गुणकगुणकतुल्यसंख्यायाः ॥

दुलकमद्वितीयद्वितीयोऽभ्यासो ज्ञेयाः ॥ ५१ ॥

भाषाभावे पूर्वो लघ्वो लाभ्यो सुदुः क्रमोऽद्भ्यः ॥

शिष्टः प्रागर्थे कथयाम्बु द्विगुणित्वा स्वरोऽप्यस्तु ॥ ५२ ॥

इति तद्वः ।

यावत्तियः स्यान्मूलः कमद्वितीयात्तया हतः प्राच्यः ॥

अत्रैष्वन्त्याप्यान्तोऽद्योद्विष्टान्त्यो द्वयोर्लोप्यः ॥ ५३ ॥

अन्त्ये कमद्वितीयात्पूर्वं लाभ्योऽङ्ग आदिमस्तूपीम् ॥

एवं भूयो भूयः शेषनिर्वाहद्विष्टसंख्या स्यात् ॥ ५४ ॥

इत्युद्विष्टः ।

गानक्रिया स्वरानां या वर्णः स कथितश्चतुर्मेदः ॥

स्थाव्यारोहावरोही संचारी चेत्यथ स्यायी ॥ ५५ ॥

स्थिव्या स्थित्वैकस्य प्रयोग आरंभणात्तयारोही ॥

अवरोहात्तवरोही संचारी तन्निमिषतः ॥ ५६ ॥

इति वर्णाः ।

सविशेषवर्णगुणयोः संस्कारोऽत्र कथयामि तद्वैद्वान् ॥

द्वाविदत्तं तथा द्वौ प्रकरण इह द्वि परिभाषेयम् ॥ ५७ ॥

इत्यलंकारः ।

मन्द्रः स यस्तु पूर्वः स्वर उक्तोऽसौ मृदुः प्रसन्नश्च ॥

विन्दुद्विराः स तु लिप्यां तारो वेद्युगः स ई रश्च ॥ ५८ ॥

रेनाभ्यां केने प्लुतमित्तकेत्यथ प्रसन्नान्तिः ॥

मन्द्रद्वयान्तानि मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

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मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

मन्त्रिपरीतः प्रसन्नान्तः ॥ ५९ ॥

का-सिद्धि-संग-गमना-पद्य-पद्य-इति शतितः ॥ १ ॥
 का-सिद्धि-संग-गमना-पद्य-पद्य-इति शतितः ॥ १ ॥
 रसि-का-रसना-पद्यती ॥ इति संश्लेषप्रकाशनाम् ॥ ६ ॥
 गम-गम-गमी ॥ इति आश्लितः ॥ ७ ॥
 इत्यारोहिणतः तत ।

मन्त्ररिक्तान्मन्त्रोद्देशा पूर्वाः पूर्वः परस्य यदि भवति ।
 काचमन्त्रयोः प्रसादः स्यात्क प्रोक्तः कला यस्य ॥ ६७ ॥
 कुर्वते गमनतानामने त्रिस्वरकाया कलास्तथैवान्याः ।
 पञ्चकलाहान्या रजित आदिमकलाद्यानस्या ॥ ६८ ॥
 त्रिः प्रथमसुतीयद्वैतीर्थाकास्ताद्वदुज्जितैकैकाः ।
 आश्लेषे त्रिस्वरकाऽऽचकलाऽन्यकलाः परस्परग्रहणात् ॥ ६९ ॥

विज्ञा पूर्वे पूर्वे समास्तयाऽथ परिवर्त आश्लेषका ।
 कला द्वितीयमुक्ता त्रिस्वरका मुक्तमुक्तायाः ॥ ७० ॥
 काचकलाः पूर्वसमा भवन्ति निष्कृति प्रसादस्य ।
 काचकलाः कलाः स्युराद्यास्तृतीयमेत्याद्यनामने ॥ ७१ ॥
 त्रिदिने त्रये प्राङ्मध्यगतधाराः कलास्तथान्या ।
 पूर्वे तादृश्विधाः स्युद्वयद्विंशे त्वाद्यात् ॥ ७२ ॥

का स्वरद्वयं पञ्चमध्वतुरःस्वरान्तमवरोहेत् ।
 या कालैवमन्त्रे त्यागात्तदस्य ध्वस्य ॥ ७३ ॥
 परे त्रिस्वरका कलाऽऽदिमाऽन्तं विनाऽचरोहन्ती ।
 कां चतुस्वरकाः स्युरपराः कलास्तद्वत् ॥ ७४ ॥
 द्वि चतुस्वरगाया विपरीतान्मन्त्रेया गतागतवृत् ।
 व्यसन्तान्मन्त्राज्येया इतराः कलास्तद्वत् ॥ ७५ ॥
 त्रिचतुस्वरकालकाः भ्रममादिपुरःसराः क्रमे क्रमतः ।
 चतुस्वरकाः श्वेतः संवादिहन्तः क्रमतः ॥ ७६ ॥
 तद्वत्तत्त्वात् आद्यस्तृतीयकोऽथ द्वितीय आद्यथ ।
 सार्वभौमं धुनरिति परमत एतेऽचरोहोऽपि ॥ ७७ ॥

काच-सिद्धि-संग-गमना-पद्य-पद्य-इति शतितः ॥ १ ॥
 काच-सिद्धि-संग-गमना-पद्य-पद्य-इति शतितः ॥ १ ॥
 काच-सिद्धि-संग-गमना-पद्य-पद्य-इति शतितः ॥ १ ॥
 काच-सिद्धि-संग-गमना-पद्य-पद्य-इति शतितः ॥ १ ॥

सारिगा-रिगना-गमना-पद्यती-पद्यती ॥ इति आश्लेषः ॥ ४ ॥
 सारिगा-रिगना-गमना-पद्यती-पद्यती ॥ इति आश्लेषः ॥ ४ ॥

सारि, सारिग-रिग, रिग-गम, गमना- } इति कृतितः ॥ ६ ॥
 गम, गमना-पद्य, पद्यति ॥

सारिग-रिगना-गमना-पद्यती-पद्यती ॥ इति उद्देशितः ॥ ७ ॥
 सारि, गमना-रिग, रिग-गम, गमना-पद्यती ॥ इति उद्देशितः ॥ ८ ॥

सारिग-रिगना-गमना-पद्यती-पद्यती- } इति कृतितः ॥ ९ ॥
 सारिग-रिगना-गमना-पद्यती-पद्यती- } इति कृतितः ॥ ९ ॥

सारिग, सारिग-रिगना-गमना-पद्यती- } इति कृतितः ॥ १० ॥
 गमना, गमना-पद्यती-पद्यती- } इति कृतितः ॥ १० ॥

सारि, सारिग, सारिग-रिगना-गमना-पद्यती- } इति कृतितः ॥ ११ ॥
 गमना, गमना, गमना-पद्यती-पद्यती- } इति कृतितः ॥ ११ ॥

सारि-रिगना-गमना-पद्यती ॥ इति कृतितः ॥ १२ ॥

सारिग-रिगना-गमना-पद्यती-पद्यती ॥ इति कृतितः ॥ १३ ॥
 इति संस्कारिगास्तयोद्देश विधाः ।

श्रौं वाचपरौ तत्रः सायाद्विस्वरकाधिकम् ।
 आश्लेषे यस्मिन्नाचरोहतास्वरप्रसन्नास्यः ॥ ७८ ॥
 आद्यत उद्देश्याद्यमन्त्रोद्देशः प्राक्तनस्य यत् भवेत् ।
 स्वरसततान्त्रं नदितः स नन्द्यात्स्यस्यतः ॥ ७९ ॥

संज्ञितान्कथयित्वा ॥ इति तस्मिन् प्रसङ्गे ॥ २ ॥

लेखनिधयमगच्छति ॥ इति सन्दर्भप्रसङ्गे ॥ २ ॥

पूर्वैकैकत्वागच्छति द्वितीयादिकाः फला देवाः ।

त इति चतुर्विंशद्विंशति पदं तु तेषामनन्तत्वम् ॥ ८० ॥

अलमेतेऽलंकारा रञ्जनलक्ष्यै स्वरावबोधाय ।

वर्णाङ्गव्यासाय च तद्वदस्यं पूर्वमभ्यस्ताः ॥ ८१ ॥

स्वर आदिस्थो रीतिः प्रकः प्रयोगवद्गुणोऽश आदिष्टः ।

गीतिसमाप्तिविधादी न्यासः प्रतिरागमेते स्युः ॥ ८२ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे श्रुतिस्वरवादेः

प्रथमो विवेकः समाप्तः ।

द्वितीयो विवेकः ।

वीणाः ।

रागविबोधनोद्देशे मेला ये मयाभिधास्यन्ते ।
तदभिव्यक्तिनिदानं वीणाऽऽदी वर्णयन्ते रीद्री ॥ २ ॥

शोभुर्दण्डो गौरी तन्तुर्यस्या रमापतिः ककुभः ।
मा पत्निका विरिद्रिस्तुम्बं वागीश्वरी नाभिः ॥ २ ॥

अष्टिपो दोरक इन्दुर्बीबीऽर्कः सारिकाश्च वीणा सा ।
अपि हरति दृष्टमात्रा देवमयत्वान्महापापम् ॥ ३ ॥

इति वीणांगानि ।

धर्मस्तथाधमेधे मानविशेषाज्ञापयति श्रुतितः ।
वीणाप्रियेण राज्ञार्थेते द्रुतं वैजिकायार्थः ॥ ४ ॥

तस्माद्वायन्तमिति श्रुतेस्तया गायतः स्फुटः कामः ।
वीणावादनतत्वेति याज्ञवल्क्यस्मृत्येर्मांशः ॥ ५ ॥

इति पुरुषार्थचतुष्टयसाधनमपि साधिका च सर्वाभ्यः ।
द्रुतकारिणी स्वरगतेः सारीभिर्मञ्जुलतमरवा ॥ ६ ॥

श्रुत्या स्मृत्या दृष्टां कद्रेष्टां नारदादिभिर्जुष्टाम्
फलयन्तल्यं वीणां सन्तः संतोषपोषार्थम् ॥ ७ ॥

इति वीणाप्रशंसा ।

सार्धैकादशमुच्छिद्रा इः द्विचोऽत्र तदुपरि च द्वित्या ।
अङ्गुलपञ्चकोकं श्लेष्मै तिर्यक्कलकण्ठः ॥ ८ ॥

कर्त्तव्यं तन्मन्त्रं विरचयन् पृष्ठेऽङ्गुले त्वन्मन्त्रः ॥ १ ॥
 तिर्यङ्माने तन्मान्मेदक उश्वोऽङ्गुलापरतः ॥ २ ॥
 तुम्बं तदधोऽङ्गुलान्तोऽष्टाविंशत्यङ्गुलान्तं स्थानम् ॥
 नाभिद्वयं सुवृत्तं सचिच्छ्रं शब्दं तुल्यं चतुर्णाम् ॥ १० ॥
 कर्तुम्भो वाङ्गुलमुक्त्वा चतुर्ङ्गुलदीर्घविगुलमङ्गुलद्वाराः ॥
 वीणादण्डान्तर्गदण्डोऽधः पक्ष उन्मीलः ॥ ११ ॥
 मेरोरुक्त्वाः किञ्चिदक्षिणतुरीयतन्त्रिकास्थाने ॥
 उन्मीलान्त्रिभुजः सचतुरयः पद्ममूर्धोः ॥ १२ ॥
 दृढमेणुजाणुकीर्णोऽथ सारिका मेरुकुम्भयस्त्रिगुलाः ॥
 एकदशोऽङ्गुला लघुसारीदशकक्षमा पट्टी ॥ १३ ॥
 तुम्बाग्रमेणुगतस्रा बन्धार्थं दोरकाददक्षिणुणाः ॥
 तुम्बादिकन्धनादि तु लोकात्स्याद्रुद्रवीणेति ॥ १४ ॥

इति रुद्रवीणालक्षणम् ॥

उक्त्वा न शुद्धमेलाय मध्यमेनेति सा द्विविधा ॥
 पुनरैकैकं द्विविधा तन्नासिलराममेलेकम् ॥ १५ ॥
 अपरैकराममेला तन्नाऽऽद्या भेदयोर्वान्तरयोः ॥
 स्थानत्रयेऽपि तन्नासिलरामार्हस्वराः सार्वः ॥ १६ ॥
 सान्या यथ यथाहं रागध्वक्त्यै मुद्गुध्वलन्तीमाः ॥
 अथ शुद्धमेलागेह लक्ष्मणु लक्ष्मणे प्रथमाः ॥ १७ ॥
 इति वीणाविशेषाः ॥

स्वाध्या मेरोरुध्वं चतुर्णा इह तन्त्रिका मिथो विपमाः ॥
 दक्षिणपट्टे पृष्ठे तिस्रश्चतसृषु च वामाया ॥ १८ ॥
 अनुमन्त्रं पृष्ठे पृष्ठे तिस्रश्चतसृषु च द्वितीयकं तन्त्रे ॥
 मन्त्रं सं न तृतीया चतुर्थिका मन्त्रं मन्त्रम् ॥ १९ ॥

पाश्वे तूपरिगाऽऽद्या मन्त्रं सं मध्यमा च मन्त्रं पम् ॥
 अन्या मध्ये पङ्जे श्रुत्याख्यास्तिम्र पताः स्युः ॥ २० ॥
 मति या पङ्जे श्रुतयो मन्त्रे मध्ये क्रमात्सब्द द्विध्व ॥
 गद्वा पङ्जे मन्त्रे मध्ये तरि तथा ताः स्युः ॥ २१ ॥
 अनुमन्त्रपङ्जतन्त्र्यां पद् सारीः स्थापयेद्यथा स्युरिमे ॥
 शुद्धरिशुद्धगसाधारणमृदुमशुचिमृदुपसंज्ञाः ॥ २२ ॥
 अनुमन्त्रपस्य तन्त्र्यां स्युरिमे तास्त्वेव पद्सु सारीषु ॥
 शुद्धयशुद्धनिकैशिकिमृदुसशुचिसशुद्धरिभाष्याः ॥ २३ ॥
 शुद्धी सरी श्मौ न ब्राह्मौ तन्त्र्या तृतीयया जननात् ॥
 अनुमन्त्रसतन्त्रीयन्मन्त्रसतन्त्र्यां स्वरास्तेषु ॥ २४ ॥
 त्याज्यौ शुद्धमृदुपाविमौ चतुर्थ्या समुद्रवाद् भूयः ॥
 मन्त्रमतन्त्र्यां त्विद्ये सारीषु स्युः स्वरास्तासु ॥ २५ ॥
 आद्याद्वितीययोः स्तो मृदुपोज्यलपौ तृतीयिकां त्यक्त्वा ॥
 तुर्यायां शुद्धो धः शुद्धो निः स्याच्च पञ्चम्याम् ॥ २६ ॥
 पृष्ठ्यां च मृदुः पङ्जः कैशिकयर्थे परान्तरा सारी ॥
 मेरोरु च प्रतिसारि स्वरस्थितिरियं प्रमाणं हि ॥ २७ ॥
 इति शुद्धमेलावर्णा ॥

संवादिनां समाजो रञ्जनकारी भवेदिति न्यायात् ॥
 ध्वनितं निःशब्दादिभिरिडापि संवादिसान्निध्यम् ॥ २८ ॥
 सपसममुखाः संवादिनः स्वरा एकसंश्रयाः प्रायः ॥
 श्रुतयो द्वादश वाऽष्टौ तेषामन्तर्यतः सन्ति ॥ २९ ॥
 इति संवादित्वलक्षणम् ॥

किं च सध्वयः सपमा नियतश्रुतयोऽपि कल्पिता नो तु ॥
 चन्दिमिह हेतुं सारीतन्त्र्याधिना श्लेषम् ॥ ३० ॥

अपरस्तुरीयतन्त्र्यां द्वितीयसार्धं अणुत्वोऽस्ति समः ।

तन्मन्द्रपः स्वयंभूमौ च सप्रधानी सभुवौ ॥ ३१ ॥

अष्टम्येकादशयोः सार्योर्ध्वं समापस्वन्नितः ।

तत्रैः समाः सपसमाः स्वयंभुवो मुक्ततन्त्रीजाः ॥ ३२ ॥

ये रिचरिचद्रुपमुख्यास्तन्मूलं स्थापिता यथासाहस्रम् ।

तेऽपि स्वयंभुव इवाष्टम्योर्ध्वं तिष्ठन्तु तन्त्रीषु ॥ ३३ ॥

पूर्ववदपराच्च स्वात्मगपैस्तन्नोचितैः समाक्रमतः ।

श्रुत्वैकयाऽधिकत्वं न्यूनत्वं वा न दोषाय ॥ ३४ ॥

अनुमन्द्रमन्द्रतारिण्यिति स्थितिरपि स्वररूपविदाम् ।

स्वधिया मयेति गदितं तत्प्रामाण्यं निजानुभवात् ॥ ३५ ॥

इति स्वयंभुवः ।

अनुमन्द्रमन्द्रयोरिति ते द्वादश मेरुसारिकासूकाः ।

तन्मानतः स्वरारणां सार्योऽत्र च मध्यतारारणाम् ॥ ३६ ॥

स्थाप्याद्यतुर्दशान्येऽतितारपङ्क्तार्थमपि परामाहुः ।

मथ्यास्ताराश्च परं तेन ग्राह्यास्तुरीयतन्त्रीजाः ॥ ३७ ॥

अन्तरकाकलयौ तीव्ररिघौ तीव्रसममध्यमध्येति ।

पञ्च न किं द्वादशवत्सारीपूक्तौ भुवे तत्र ॥ ३८ ॥

साधरणादिसारोन्वपकर्पाद्विहितौ यदा श्रुतयः ।

पञ्च तदान्तरमुन्या इह स्युरिति ताः पृथङ् नोक्ताः ॥ ३९ ॥

केचन मध्यमतन्त्रीनिपादस्यैव पवेशतो ब्रुवते ।

कैश्चिकिकाकल्यायपि स्तम्भेऽत्र प्रते तेपाम् ॥ ४० ॥

अत्रानुमन्द्रपङ्क्तस्थाने तत्र मध्यमोऽप्यस्ति ।

मध्यमसुदुपौ तत्र ग्राह्याः सप्ततन्त्र्यां ते ॥ ४१ ॥

ननु तनुवीणे तुल्ये गदितं मन्त्रेऽत्र नादसंवादात् ।

मन्द्रादिव्रयमहं तनुवत्तवानुमन्द्र इह ॥ ४२ ॥

नादोऽतिसूक्ष्मगाना नामां यद्व्यतीतं शाङ्खदेवतं ।

सूचित इहाहानुमन्द्रो वीणाहोऽयं तदुक्तोऽत्र ॥ ४३ ॥

इति पुनरपि शुद्धमेलवीणा ।

अथ मध्यमेकवीणा लक्ष्यत इतरात्र चतसृपूध्वान्तु ।

मेढकतस्तन्त्रीषु द्वेषा त्वद्यानुमन्द्रपगा ॥ ४४ ॥

मन्द्रसयुता द्वितीया तृतीयिका मन्द्रपसुमं द्यती ।

तुयां समथ्यापङ्क्ता तिस्रः श्रुतयस्तु पार्श्वस्थाः ॥ ४५ ॥

मन्द्रसमन्द्रपमध्यसयुकाः क्रमतः स्वरस्थितिः सैव ।

सारीपङ्क्ते तेषु प्रामाण्यं पूर्ववत्किं तु ॥ ४६ ॥

पञ्चमतन्त्रीजसरी तदप्रयोज्यौ पुनः सतन्त्र्योर्यत् ।

तत्संख्याज्ञानं सार्योऽतितारणाः परमते शिष्टाः ॥ ४७ ॥

इयमपि मयुताऽन्यमते पञ्चमतन्त्रीषु पूर्ववच्छेषम् ।

त्याज्यौ मन्द्रसतन्त्र्याः शुद्धमसुदुपौ मतन्त्र्यां यत् ॥ ४८ ॥

पूर्वास्तिस्तन्त्रीविनात्र तन्त्र्यां तु मध्यपङ्क्तस्य ।

विस्थानस्वरसिद्धयै स्थाप्यन्ते सारिकाः कश्चित् ॥ ४९ ॥

अतितारपङ्क्तमादा वामे पार्श्वे श्रुतिस्तु मन्द्रसयुक् ।

दक्षिणपार्श्वे मध्यसतारसयुके श्रुती वास्याम् ॥ ५० ॥

तन्त्र्यां मन्त्रात् एकेऽतितारमपि कृत्रिमोक्तिः प्राचाम् ।

किं त्वामोक्तिः नादे न स्वरता रङ्गनाभावात् ॥ ५१ ॥

इति मध्यमेलवीणा ।

अन्येऽपि तन्त्र्यां भेदा अतिप्रसिद्धास्ततो नोक्ताः ।

सप्रामाण्योक्तिः परं त्वनुक्तोऽप्युपादेयः ॥ ५२ ॥

इति श्रीसोमनाथनिर्मिते रागविधौ

द्वितीयो विधेयः समाप्तः ।

तृतीयो विवेकः

मैलाः

अथ कथ्यन्ते मैलाः क्रमरूपास्ते भवन्ति खरसाङ्गाः ।

पञ्चदशमी रिगमधनिभेदैर्नियतश्रुतितया च ॥ १ ॥

तीव्ररितीव्रतररिनीव्रतमरिसाधारणान्तरा मृदुमः ।

तीव्रतमगतीव्रतममृदुपा धौ तीव्रतीव्रतरौ ॥ २ ॥

तीव्रतमधकैशिकिनो काकल्यथ मृदुस इत्यमी क्रमतः ।

तीव्ररिसुखं त्रिभिर्द्वेभेदाः साधारणप्रमुखाः ॥ ३ ॥

गस्य मताश्चत्वारस्तीव्रतममुखो मतौ मस्य ।

तीव्रधमुखाश्च धस्य त्रयस्त्रयः कैशिकिसुखा नैः ॥ ४ ॥

इति पञ्चदश रिगमधनिभेदाः ।

उक्ता मृदुमो गभिद्रा मृदुपो मभिद्रा च नेभिद्रा मृदुसः ।

पूर्वाङ्गपञ्चदशभ्यः स्वरान्द्वे भेदभेदकरान् ॥ ५ ॥

तीव्ररिसुखत्रयासः साधारणसुखचतुष्टयादपभः ।

स्याद्दस्तीव्रतममुखयुगलासौव्रधसुखत्रयतः ॥ ६ ॥

पूर्वं पञ्चम उक्तः कैशिक्यादेस्त्रिंशत्तु धः शुचिवत् ।

एवं यथा तथैते भिन्नः पूर्व स्वरा नियताः ॥ ७ ॥

इति टीका ।

एकद्वित्रिचतुःपञ्चभिद्रास्तितयान् ऽङ्ककरि च भूरसदृक् ।

गजगिरिसुणाश्च नृपदकमतो मैला अभिचेन्दुः ॥ ८ ॥

इति मेलसंख्या ।

पञ्चदशैते भेदा एकाद्यङ्गभिधा प्रवैःशाङ्गान् ।

संख्याहेतून्काद्यष्टाद्यप्रमुखमेलदिशः ॥ ९ ॥

एकभिदां पञ्चाह्वां एकाङ्गाः पञ्चदश ततो द्विभिदाम् ।

रवयस्त्रिधा चतुर्धा इभा द्विधा पद् त्रिधा रामाः ॥ १० ॥

धिभिदां त्रिधाऽग्निवाणाः कुदृक् चतुर्धा नव द्विधा गदिताः ।

त्रेधा चतुर्भिदां दृग् दिशश्चतुर्धा गजशितयः ॥ ११ ॥

पञ्चभिदां दृगिरयस्त्रिधेति यदि पूर्वसंख्येना ।

सस्यानैः स्वैरङ्केस्तजनयेत्परपरंशाङ्गान् ॥ १२ ॥

इति मेलंशाङ्गाः ।

एकधन्वारोऽष्टौ दश त्रयोदश च मूलपङ्क्तिः सा ।

न्यस्या प्रस्तारार्थं सैवैकैकाधिकाऽन्ते च ॥ १३ ॥

तिथ्यङ्गादा चाधोऽध उपान्त्ये सैकिताऽखिलाधःस्था ।

अग्रे मूलाङ्कवती पङ्क्तिरधः प्रागिवाधोऽधः ॥ १४ ॥

सैकोपान्त इति प्राग्बहुपान्त्ये द्वादशाङ्केऽधःस्था ।

अन्त्या तृतीय एकस्याऽग्रे मूलाङ्कवत्येव ॥ १५ ॥

पूर्ववदखिलं भूयोऽधःस्थान्त्यतृतीये नवाङ्के तु ।

सैकान्त्यतुरीयेऽग्रे मूलाङ्कवती पुनः प्राग्बत् ॥ १६ ॥

सताङ्केऽन्त्याचतुर्थेऽधःपङ्क्तिस्त्वन्त्यपञ्चमे सैका ।

शेषं पूर्ववदेवं प्रस्तारो ह्यादिभेदानाम् ॥ १७ ॥

इति मेलप्रस्तारः ।

नपाङ्के स्वांशाङ्गाः पात्या एकाद्यमुखदिशो लेख्या ।

पङ्क्तिः शेषभिद्राया मूलाख्या त्वन्त्यैकाया ॥ १८ ॥

प्राच्यप्राच्यंशाङ्कैः शेषं शेषं सकृत्सकृन्नाज्यम् ।

दृष्टभिद्रोऽधोऽधःस्वैरप्रथमैल्लेख्ययोग्यैः ॥ १९ ॥

रक्ष्यं तथैव शेषं यथा तु तद्योगतोऽन्तिमे न भवेत्
समतोऽनता च पूर्वेणैकस्वरभेदताऽवसितौ ॥ २० ॥

क्रमतोऽन्यासुयादितु लब्धं योज्यं चतुर्भिर्दादिभैः ।
भागोऽशाङ्कैरन्ते च शेषपातं तथैकोनम् ॥ २१ ॥

इति नष्टः ।

यज्ञेदाद्युद्दिष्टं तज्ञेदाद्येव मूलमुल्लेख्यम् ।
एकाङ्कैर्यावन्निर्मूलाद् युद्धाभिदा अस्य ॥ २२ ॥

प्राच्यप्राच्यांशाङ्गास्तावन्तो नष्टवत्तु लभ्येरन् ।
शेषैः स्वांशाङ्कैः सह लब्धेभ्ये सैकमुद्दिष्टम् ॥ २३ ॥
इति उद्दिष्टः ।

एकथु तिस्रभेदद्वयानिपुदिशस्त्यजेदिह तु मेलान् ।
क्रमसपुनरुक्ति कूटचतुकाप्रस्तारसिद्धयर्थम् ॥ २४ ॥
इति त्यकमेलः ।

संख्याप्रस्तारादि प्रोक्तमिति मया प्रसङ्गतः कुतुकात् ।
अनुपेक्ष्यं गुणगृह्यैः प्राचीनानुक्तमपि विवृणुः ॥ २५ ॥
इति ग्रन्थकर्तुः प्रार्थना ।

तेषु प्रसिद्धरागैर्विशेषितां विधार्ति ब्रुवे त्र्यधिकाम् ।
निर्भेद एक एकभिर्दौ द्वौ द्विभिदस्तु सतैव ॥ २६ ॥
चत्वारस्त्रिभिरेदाभ्यतुर्भिर्दोऽष्टौ च पञ्चभिद एकः ।
तत्तन्मेलेष्वधिकान्धिकसंख्यास्तेऽथ रागांस्तान् ॥ २७ ॥

वच्मि मुखारी रेवादिगुतिरथ सामपूर्वकवराली ।
तोडीनादादिकरामग्रीभैरवधसन्ताश्च ॥ २८ ॥
भैरव्याद्यवसन्ता मालवगौडोऽथ रीतिगौडश्च ।
भाभीरनाटदहस्मीरवरारुच्यः शुद्धरामक्रीः ॥ २९ ॥

ध्रीरागः कल्याणः काम्योदी मल्लैरितामन्तौ ।
कणाटो देशाक्षी शुद्धो नाटश्च सारङ्गः ॥ ३० ॥

इति रागा नामकरा मेलानां गुणदशामथ क्रमतः ।
तांस्तु मुखारांमेलप्रभृतीन्वक्ष्यामि लक्षणतः ॥ ३१ ॥
इति मेलानामुद्देशः ।

सन्ति मुखारीमले शुद्धाः पञ्चजादयः स्वराः सप्त ।
स्यादेपाऽऽसान्मेलानुक्तपक्तोऽव्यदिरामाश्च ॥ ३२ ॥
इति मुखारीमेलः ॥ १ ॥

मलेऽथ रेवगुतेर्भवन्ति पट् सरिमपधनयः शुद्धाः ।
गोऽन्तरसंश्लेषास्माद्रागाः स्यू रेवगुण्यायाः ॥ ३३ ॥
इति रेवगुप्तिमेलः ॥ २ ॥

सामवरालीमले शुद्धाः सरिमपधाश्च काकलिका ।
अस्मादियं वसन्तवराट्वाद्याश्चापरै रागाः ॥ ३४ ॥
इति सामवरालीमेलः ॥ ३ ॥

तोडीमले साधारणकैशिकिनी च शुद्धसरिमपधाः ।
तोडीप्रमुखा रागा मेलप्रदुर्भवन्त्यस्मात् ॥ ३५ ॥
इति तोडीमेलः ॥ ४ ॥

नादादिमरामक्रीमले साधारणश्च मृदुसः स्यात् ।
शुद्धा अपि सरिमपधा अस्मादेतन्मुखा रागाः ॥ ३६ ॥
इति नादरामक्रीमेलः ॥ ५ ॥

भैरवमले शुद्धाः सरिमपधा अन्तरश्च कैशिकनिः ।
भैरवपौरविकाया रागा मेलदत्तस्तु स्युः ॥ ३७ ॥
इति भैरवमेलः ॥ ६ ॥

शुद्धा वसन्तमेले सरिमपधा अन्तरश्च काकलिका ।
अस्माद्भ्रसन्तटक्रदिजेजादिन्दोलमुख्याश्च ॥ ३८ ॥

इति वसन्तमेलः ॥ ७ ॥

मेले वसन्तभैरविकायाः शुद्धाः सरिमपधा मृदुमः ।
कैशिक्यपीयमस्मान्मारव्यथ मेलतोऽप्ये च ॥ ३९ ॥
इति वसन्तभैरवीमेलः ॥ ८ ॥

मालवगौडकमेले सरिमपधा पय पञ्च शुद्धाः स्युः ।
मृदुमध्यममृदुपङ्कजौ चास्मान्मेलान्भवन्तीमे ॥ ४० ॥

मालवगौडो गौड्यौ पूर्वी पाडी च देवगान्धारः ।
गौडक्रिया कुरञ्जी बहुली रामक्रिया चापि ॥ ४१ ॥

पायक आसावरिका पञ्चमयङ्गालशुद्धललिताश्च ।
गुर्जरिकापरजाष्यौ विशुद्धगोडादिकाश्चान्ये ॥ ४२ ॥
इति मालवगौडमेलः ॥ ९ ॥

अथ रीतिगौडमेले पञ्च भवेयुः सरिमपधाः शुद्धाः ।
तीव्रतरर्यकैशिकिनी चैतत्प्रमुखा भवन्त्यस्मात् ॥ ४३ ॥
इति रीतिगौडमेलः ॥ १० ॥

आभीरनाटमेले शुद्धसमपधाश्च तीव्रतररिपभः ।
साधारणमृदुसौ चेत्यतः स्युराभीरनाटाद्याः ॥ ४४ ॥
इति आभीरनाटमेलः ॥ ११ ॥

हम्मीरमेल उज्ज्वलसमपधतीव्रतररिमृदुममृदुसकाः ॥
हम्मीरविहङ्गकेदारप्रमुखा अतो मेलान् ॥ ४५ ॥
इति हम्मीरमेलः ॥ १२ ॥

शुद्धवराटीमेले साधारणतीव्रतमममृदुताः स्युः ।
गुन्यथ सरिपथमस्मान्प्रवृत्ति रागा वराट्याद्याः ॥ ४६ ॥
इति शुद्धवराटीमेलः ॥ १३ ॥

शुद्धिरामक्रीमेले मृदुमकतीव्रतमममृदुताः शुद्धम् ।
सरिपथमियमृच ललितजैताश्रीवावणीदेश्वः ॥ ४७ ॥
इति शुद्धरामक्रीमेलः ॥ १४ ॥

श्रीरागमेलके रिस्तीव्रः साधारणोऽथ धस्तीव्रः ।
कैशिक्यपि शुचिसमपा मेलान्मस्मान्भवन्त्येते ॥ ४८ ॥
श्रीरागमालवश्रीधन्यास्यो भैरवी तथा धवल ।
सैन्धव्याद्याश्चान्ये देशविशेषैर्विभिन्नाभ्याः ॥ ४९ ॥
इति श्रीरागमेलः ॥ १५ ॥

कल्याणस्य तु मेले शुचयः सपधा रिरस्ति तीव्रतरः ।
साधारणश्च मृदुपो मृदुसोऽस्मिन्नेप इतरं च ॥ ५० ॥
इति कल्याणमेलः ॥ १६ ॥

काम्योदीमेले तीव्रतररिरन्तरकतीव्रतरधौ च ।
काकलिका शुचिसमपा अतश्च काम्योद्देवकि ॥ ५१ ॥
इति काम्योदीमेलः ॥ १७ ॥

महारिमेल उक्तास्तीव्रतररिमृदुमतीव्रतरपधाश्च ।
मृदुसः शुद्धाः समपा अस्मादेते तु महारिः ॥ ५२ ॥
नटयुक् स पूर्वगौडो भूपालीगोण्डशंकराभरणाः ।
नटनारायणनारायणगौडी कोऽपि केदारः ॥ ५३ ॥
सालङ्कना टवेलावद्यावथ मध्यमादिरागश्च ।
सावेरी सौराष्ट्री जायन्तेऽप्येऽपि देशीस्थाः ॥ ५४ ॥
इति महारिमेलः ॥ १८ ॥

सामन्तस्य द्वि मेले शुचिसमपास्तीव्रतमरिस्तकः ।
तीव्रतमथकाकल्यायसादेतन्मुखा रागाः ॥ ५५ ॥

इति सामन्तमेलः ॥ १९ ॥

कर्णाटगौडमेले शुचिसमपास्तीव्रतमरिस्तुमौ च ।
तीव्रथकैशिकिनौ स्युर्मैलादसादिभे रागाः ॥ ५६ ॥

कर्णाटगौडकोऽष्टाणो नागध्वनिविशुद्धब्रह्मालौ ।
वर्णादिनाट इतरे तुरुष्कतोऽद्यादिकाश्च स्युः ॥ ५७ ॥
इति कर्णाटगौडमेलः ॥ २० ॥

देशाक्षीमेले शुचिसमपास्तीव्रतमरिस्तया मृदुमः ।
तीव्रतरथमृदुसायत प्पाऽन्ये चापि रागाः स्युः ॥ ५८ ॥
इति देशाक्षीमेलः ॥ २१ ॥

मेले ऽथ शुद्धनाट्याः शुचिसमपास्तीव्रतमरिस्तुमौ च ।
तीव्रतमथमृदुसमतो रागाः स्युः शुद्धनाट्याः ॥ ५९ ॥
इति शुद्धनाटमेलः ॥ २२ ॥

सांख्यरागमेले तीव्रतरितीव्रतमगमृदुपाश्च ।
तीव्रतमथमृदुसौ शुचि सपमत एतन्मुखा रागाः ॥ ६० ॥
इति सांख्यमेलः ॥ २३ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे कृतीयो
विवेकः समाप्तः ।

चतुर्थो विवेकः ।

रागाः ।

स्वरवर्णभूषितो यो ध्वनिमिदो रञ्जकः स राग इह ।
बहुविधसंख्याः प्राचां मतेरनेकैः प्रसिद्धा ये ॥ १ ॥
इति रागः ।

देशजनुषोऽप्रसिद्धास्तेऽन्धितरङ्गा इव स्वसंख्याताः ।
शुद्धच्छयालगसंकीर्णतया त्रिविधताऽस्त्येषाम् ॥ २ ॥
शुद्धो रञ्जनकारी स्वेन च्छयालगः पराश्रयतः ।
संकीर्णस्तृभयथा मतमुदितमुमापतेरेवम् ॥ ३ ॥
इति रागाणां शुद्धादिविधिधता ।

येऽत्रालापान्तिप्रबन्धयोग्यास्त उत्तमाः कथिताः ।
अपि तादृशा येऽल्पप्रचारिणो मध्यमास्ते स्युः ॥ ४ ॥
अपि बहुतरप्रचारास्तद्योग्यास्तेऽधमा इति त्वन्ये ।
इति रागाणामुत्तमादिविधिधता ।

यद्यपि देशीरागा देशे देशेऽन्यवेलाख्याः ॥ ५ ॥
पूर्णाद्भवयाडयतास्वंशान्यासग्रहेषु चानियताः ।
तदपि ब्रह्मादि पूर्णत्वादि च यदुमतजमनुक्त्य ॥ ६ ॥
मेले प्रसङ्गत इदोद्विष्टानां लक्षणं ससंक्षेपम् ।
तेषां पूर्वं वक्ष्यामि गानवेलासमायुक्तम् ॥ ७ ॥
इति देशीरागास्तेषां च त्रिविधता ।

पूर्णां नित्यं गेया सांशान्यासग्रहा मुखारीयम् ।
पूर्णां तुरुष्कतोडो गांशादिः संग्रहे कम्प्रा ॥ ८ ॥
इति मुखारी तुरुष्कतोडो च ।

असपा तु रघुनां रिन्यासांशग्रहा भवेत्साम्यम् ।
सतते सामवराली सांशान्यासग्रहा पूर्णा ॥ ९ ॥

इति रघुगुतिः सामवराली च ।

गांशग्रहा किल वसन्तवराली सर्वदाऽरिषां सान्ता ।
गाथंशान्तपूर्णा तोडी क्रम्राऽगुसंराचरक् ॥ १० ॥
इति वसन्तवराली तोडी च ।

सांशान्यासग्रहका पूर्णोत्सति निशि नादरामक्रीः ।
धांशग्रहसन्त्यासः संपूर्णं भैरवः प्रातः ॥ ११ ॥
इति नादरामक्रीभैरवश्च ।

सन्त्यासग्रहमांशा स्वल्परिषा पौरवी लसेप्रातः ।
सांशान्यासग्रहको वसन्त उपसि विलसेत्पूर्णः ॥ १२ ॥
इति पौरवी वसन्तश्च ।

शेयः पूर्णाष्टकः सांशान्यासग्रहो दिनस्यान्ते ।
मांशग्रहसन्त्यासोऽसिलो हिजेजस्तु सायाह्ने ॥ १३ ॥
इति टकां हिजेजश्च ।

हिन्दोलो रिषहीनो मांशः सान्तग्रहः सद्योपसि वा ।
पोना वसन्तभैरव्युपसि तु सांशग्रहन्यासां ॥ १४ ॥
इति हिन्दोलो वसन्तभैरवी च ।

रिषहीना शाश्वतिकी सान्ता गांशग्रहा तु मारविका ।
मालवगीडः पूर्णः प्रदोपशोभोऽथ वा रहितः ॥ १५ ॥

गान्धारधैयताभ्यां निन्यासांशग्रहोऽथ वा सान्तः ।
गौडधर्मा सायाह्ने यंशा चैती च सान्तादिः ॥ १६ ॥
इति मारविका मालवगीडगौडीचैत्यः ।

पूर्वी पूर्णा सान्ता गांशा पङ्कजग्रहा च सायाह्ने ।
पाडी सायाह्नाह्नां गोना सांशग्रहन्यासा ॥ १७ ॥
इति पूर्वी पाडी च ।

रिग्रहपांशाः सान्तः सथाभानिद्वैवगान्धारः ।
गौडक्रिया धरिका सांशान्यासग्रहा प्रातः ॥ १८ ॥
इति देवगान्धारो गौडक्रिया च ।

गेया सदा कुरङ्गी धावदा सांशग्रहा च सन्त्यासा ।
अमनिरपराह्नेगेया सांशान्यासग्रहा बहुली ॥ २९ ॥
इति कुरङ्गी बहुली च ।

संपूर्णा रामक्रीः सांशान्तादिः सदाऽपि गांशाया ।
गाथो धांशः सान्तो निधिरहितः पाचकः शम्भत् ॥ २० ॥
इति रामक्रीः पाचकश्च ।

भासावरी प्रगेया मायांशा सान्तिमा सदा पूर्णा ।
पञ्चम क्रपभविहीनः पांशान्यासग्रहो ह्युपसि ॥ २१ ॥
इत्यासावरी पञ्चमश्च ।

बङ्गालः शाश्वतिकः पूर्णः सांशग्रहश्च सन्त्यासः ।
उपसि तु पूर्णाऽपा या सांशान्यासा गुर्बिल्लिता ॥ २२ ॥
इति बङ्गालः शुद्धल्लिता च ।

गुर्जरिकाः विन्यासप्रहारांशका पवित्रता प्रभाताह् ।
परजो न्यलो गांशप्रहधमकम्पः सदा सान्तः ॥ २३ ॥
इति गुर्जरिकाः परजञ्च ।

न्यल्पः प्रदोपशाली शुचिगौडः पांशसादिसन्यासः ।
पूर्णस्तु रीतिगौडो न्यंशान्त्यादिश्च सायाह् ॥ २४ ॥
इति शुद्धगौडरीतिगौडी ।

आभीर्यपि प्रदोपे पूर्णः गांशप्रहा च सन्यासा ।
गप्रहपांशः सन्यासो ह्यभीरोऽल्पनी रात्री ॥ २५ ॥
इत्याभीरीह्यमीरश्च ।

न्यंशप्रहसन्यासोऽल्पधो लसेप्रिदि विहङ्गडः कम्पः ।
केदारोऽल्परिधो निशि सन्यासो गांशप्रहकः ॥ २६ ॥
इति विहङ्गडकेदारी ।

शुद्धवराटी पूर्णः सांशान्ता रिप्रहा च मय्याह् ।
सांशाद्यन्तोऽहोऽन्तः कम्पमनिदेशकत्पूर्णः ॥ २७ ॥
इति शुद्धवराटी देशकारश्च ।

ललित उपसि संपूर्णः धांशः सान्तप्रहः पहीनो वा ।
सन्यासप्रहगांशाऽस्त्रिधा प्रातस्तु जैताधीः ॥ २८ ॥
इति ललितो जैताधीश्च ।

सन्यासरिप्रहारांशा संपूर्णः त्रायणी तु सायाह् ।
रिप्रहरिन्यासांशा शाल्या देशी सदा गेया ॥ २९ ॥
इति त्रायणी देशी च ।

यंशप्रहः प्रदोपे श्रीरागो गतधनो न वा सान्तः ।
सप्रहसांशान्यासा मालाश्रीनिग्राहारांशा वा ॥ ३० ॥

पूर्णाऽथ वा रिघाल्या गेयाऽऽदी महलाय शाश्वतिकी ।
धन्याशिका रिधोना सांशान्यासप्रहा प्रातः ॥ ३१ ॥
इति श्रीरागमालाश्रीधन्याशिकाः ।

भैरव्यंशान्यासप्रहसा रिपमुद्रिता सदा पूर्णा ।
नित्यं पमुद्रिताऽरिधसांशान्यासप्रहा धवला ॥ ३२ ॥
इति भैरवो धवला च ।

सैन्धव्यगनित्यं सांशान्यासप्रहा लसद्रमका ।
सायन्तगांशपूर्णः प्रदोपगेयश्च कल्याणः ॥ ३३ ॥
इति सैन्धवी कल्याणश्च ।

पूर्णा सादिरनिर्वा काम्योयंशान्तसा च सायाह् ।
अपराह् देवकीः सांशान्यासप्रहाऽपा वा ॥ ३४ ॥
इति काम्योदी देवकीश्च ।

महारिनटयुगपि स धांशान्तादिरगनिश्च संगवधः ।
सान्तादिगांशपूर्णो मय्याह्ने पूर्वगीऽः स्यात् ॥ ३५ ॥
इति महारिनटमहारिपूर्वगीडाः ।

सन्यासप्रहारांशा मनिहीनोपःसुतेह भूपाली ।
न्यलो मय्याह्नाहो धांशान्यासप्रहो गोण्डः ॥
इति भूपाली गोण्डश्च ।

पूर्णः सांशान्यासः सग्रह उपसीह शंकराभरणः ।
सान्तादिनांशपूर्णो नटनारायण इने नमति ॥ ३७ ॥
इति शंकराभरणो नटनारायणश्च ।

नारायणगौड उपसि गांशान्यासग्रहस्तथा गतरिः ॥
न्यशान्यासग्रहकः पूर्णो निश्चेष केदारः ॥ ३८ ॥
इति नारायणगौडो द्वितीयकेदारश्च ।

सालहनाट धाढ्यः सांशान्यासग्रहस्तु सायाहे ।
धांशान्तादिः पूर्णाऽरिपाऽपि वेलावली व्युष्टे ॥ ३९ ॥
इति सालहनाटो वेलावली च ।

अरिषो मांशान्यासग्रहः प्रगे मध्यमादिकत्रेयः ।
असपा धांशान्यासग्रहा प्रभाते तु सावेरी ॥ ४० ॥
इति मध्यमादिः सावेरी च ।

सौराष्ट्री संपूर्णा सांशान्यासग्रहा च सायाहे ।
सामन्तः सायाहे सांशान्यासग्रहः पूर्णः ॥ ४१ ॥
इति सौराष्ट्री सामन्तश्च ।

कर्णातो निशि पूर्णो निन्यासांशग्रहः कचिद्रिधमुक् ।
पूर्णाऽक्षणः पादो धांशः सन्यास उल्लेखेद्रावो ॥ ४२ ॥
इति कर्णाटोऽङ्गणश्च ।

नागध्वनिः पूर्णः सांशान्यासग्रहः सदा गेयः ।
शुक्रबङ्गालः पूर्णो मांशान्यासग्रहो व्युष्टे ॥ ४३ ॥
इति नागध्वनिः शुक्रबङ्गालश्च ।

पूर्णाऽथ वर्णनाटः सांशान्यासग्रहो निशा गेयः ।
कम्पा तुरफ्तोडो निशि मांशान्तग्रहा पूर्णा ॥ ४४ ॥
इति वर्णनाटस्तुरफ्तोडो च ।
(इराव वा)

गांशान्यासग्रहकाऽऽरोहे तु गतमनिरपसि देशाक्षी ।
नाटः शुचिः प्रदोषे सांशान्यासग्रहः पूर्णः ॥ ४५ ॥
इति देशाक्षी शुद्धनाटश्च ।

संपूर्णः सारङ्गः सांशान्यासग्रहोऽपराह्वरिचिः ।
इति सारङ्गः

लक्षणसमाप्त एवं दृष्टवा नानामतान्युक्तः ॥ ४६ ॥
मेलग्रहादिपूर्णत्वाधिक्येऽप्येषु वादनमिदा भित् ।
वर्णस्वरौश्वरोहे द्रुतगीतो नेह रकिहटः ॥ ४७ ॥

इति श्रीसोमनाथनिर्मिते रागविशेषे ।
चतुर्थो विवेकः समाप्तः ॥

पञ्चमो विवेकः ।

रागरूपाणि

तेजिति मेलक्रमतः समागतो लक्षितेष्वहं कतिचित् ।
तानुद्दिशामि कालक्रमतो व्यासेन लक्षयितुम् ॥ १ ॥

शंकरभूषणवेलोचस्यौ भूगालिका मुचिर्ललिता ।
सयसन्तो हिन्दोलो विभासललितश्च जैताश्रीः ॥ २ ॥

धंन्याश्रीभैरवपौरविकास्तोडौ नुरुणकतोऽप्यन्या ।
भल्लारित्तपूर्वः स च गण्डः पूर्वगौडश्च ॥ ३ ॥

देशीकारः शुद्धवराडौ बहुली ततश्च सारङ्गः ।
नटनारायणदेशकियौ च सौराष्ट्रिका गौडी ॥ ४ ॥

चेत्तीपूर्वात्रायणि काम्योद्री शुद्धनाट आभीरी ।
कल्याणः श्र.रागो मालवगौडोऽथ गौडश्च ॥ ५ ॥

कर्णाटाङ्गणी वर्णनाटदहम्मोरकां च केदारः ।
सविहङ्गड इत्युप आद्यप्रस्तु काठेपु गात्रव्याः ॥ ६ ॥

इति कालक्रमतो रागाणामुद्देशः ।

शंकरभूषाद्या उपसि हि जैताश्रीमुखास्ततः प्रातः ।
संगाय इह तोड्याद्या मध्याह्ने गण्डकप्रमुखाः ॥ ७ ॥

अपराह्ये बहुलीतः प्रभृति च सायाह्नके तु सौराष्ट्र्याः ।
शुचिनाटतः प्रदोषे निशि कर्णाटास्तदा श्वेतैः ॥ ८ ॥

मालाश्रीधंवल्लाऽथ मुखारी रामकिया सपावकका ।
सैन्धव्यासावरिका गान्धारो मारवो परन्नः ॥ ९ ॥

निजनिजकान्तेऽप्येते कमतो गेया अथ त्रामाङ्घ्रिविधैः ।
आयच्छन्दोयजैर्लक्षय एतान्परं रूपैः ॥ १० ॥

इति रागाणां कालाः ।

सुस्वरवर्णविशेषं रूपं रागस्य बोधकं द्वेष्या ।
नादात्म च देवमयं तत्कमतोऽनेकमेकं च ॥ ११ ॥
इति रूपस्य समान्यलक्षणम् ।

तत्र विचिच्यत आद्यं लोकव्ययहारविश्रुतं पूर्वम् ।
अपि यस्य कस्यचिद्यत्पर्यायः स्वरसम्बुद्धस्य ॥ १२ ॥
भालापनूच्छेनाशुचितानालंकारस्कूटतानाद्याः ।
तत्संकराद्य रूपैरेतैः ज्ञेयाः कवित्केऽपि ॥ १३ ॥
इति नादात्मरूपविशेषः ।

यादनभिदास्यनन्तास्यभिधास्ये विशतिं स्फुटं देव्याम्
स्थाने च द्वे द्वाविंशत्या नाम्नां प्रकल्पितया ॥ १४ ॥

प्रत्यान्यपूर्वहतयः पीडादोलनधिकर्षमकानि ।
कम्पो धर्षणमुद्रे स्पशो र्गन्म्यन्दुतिद्रुतयः ॥ १५ ॥

परतोऽद्यताऽथ निजते शमन्युदुकठिनानि विशतिद्वर्षधिका ।
यादनभेदपदानां वीणायां लक्षणं क्रमतः ॥ १६ ॥

इति यादनभेदानामुद्देशः ।

प्रतिहतिरस्तद्वृत्तमुच्छलनय नो हतियुगादभीररयः ।
आहतिरन्यध्वनने इति विनाऽन्यस्वराश्रावः ॥ १७ ॥

इति प्रतिहतिराहतिश्च ।

55 00
स गगरिसरि० घ०स०त०निधप०-

घप०स०स० (३) भूगालिका स०रिगं ।

प०ध०स० स सधु घ प०पपग०ग-

रि०रिगुगरि० रि० स०सरिसध प० ॥ ४३ ॥

०- - 55 - 000
ध स०रिसरिग०गपध स सरि-

रि०स रिग० रि०स रि०स ध प०पपध प० ग०ग ।

रि०रिगु० ग०रि० रि० स०रि० ग० ग०रि०-

रि०स स० ग प गपध सध०रि०रि० ॥ ४४ ॥

स०ग०रि०स० (४) ललिता सरिगम-

प०ग०रि०गु० रि० स० रि० सरिगपमग० रिग०रि०स० ।

गमपगमधुनिस रिनिधम-

ग० रि०रि०स० रि० सरिग०रिगपम० रि०स० ॥ ४५ ॥

(५) एष यसन्तः स०रिग०म०

घप०मप०मगमधमधनिधधनि स०स० ।

स० म० ग० ग० रि०स०रि०स० रि०स०म-

मधनिध०ध०नि स०स० निधप०मप० ॥ ४६ ॥

मगम०मग० गरिस०स० निधप-

मप०मगम०धप० मप० मग०म० मग० गरि०स० * ।

(६) द्विन्दोलः सग सगम०ध-

मधनिस० ग० स० ग० निस० ग०स० निधध० ॥ ४७ ॥

मध मध निधधनि स०स०निध-

निध०मग०मग०स०* स० निधुनिध०मग०मग०स०* ।

सस गग मम धधनिनिस० स०-

निधुनिध०मग० मग०स० गसगनि० स० ॥ ४८ ॥

(७) ललितो विभासभेदो

ग०पधस० ग० रि०निध०मग०रि०स०* ग०पधस० 055 स ।

नि०ध०म० ग०रि०स०* स०रि०ग० स०नि० ध०-

ध०घु०नि० सरिग० ममगमग०रि०ग० ॥ ४९ ॥

ममगरिस०* गम०ध० नि०ध०नि०नि-

घपमग०रि०स०स० रि०ग० स०नि० ध०घ०मनि०ध०म० ।

(२) पश्चात्तुक्तांशे-

पा ग० रि० स० रि० ल० नि० ल० नि० ध० नि० ल० नि० ॥ ६३ ॥

ग० रि० ल० स० रि० ग० म० नि० ध० प०

म० प० म० ग० रि० ल० नि० स० प० म० ग० रि० ल० नि० स० ॥

ल० नि० ध० प० म० ग० रि० ल० नि० स० रि०

ग० म० प० म० ग० रि० ल० नि० ध० प० म० ग० रि० ल० नि० स० ॥ ६४ ॥

ग० रि० ल० स० नि० ध० नि० स० ग० रि० रि०

स० ल० स० रि० ग० म० प० म० ल० नि० ध० प० म० ग० रि० ल० नि० स० ॥

(३) म० ह० रि० ध० स० रि० प० म० रि०

स० ध० स० ध० स० रि० म० रि० म० प० ध० म० प० ध० ॥ ६५ ॥

ल० ध० रि० ल० ध० प० म० रि० स० ध० प० म०

प० ध० म० प० ध० ल० ध० स० ध० स० रि० म० प० ध० म० प० ध० ॥

प० ध० ल० ध० रि० ल० ध० प० म० रि० ध० प०

ध० प० ध० प० ध० प० ध० म० रि० म० प० ॥ ६६ ॥

ध० म० प० ध० ल० ध० रि० स० ध० प० म० रि०

स० ध० म० ध० ध० म० रि० प० म० ध० म० ल० नि० नि० नि० नि० ॥

ध० प० म० प० म० ग० ग० रि० म० प०

ध० रि० स० ल० नि० नि० नि० नि० ध० प० म० प० म० ग० ॥ ६७ ॥

ग० ग० ग० रि० म० प० ध० नि० ध० म० प०

म० ग० ग० ग० रि० म० प० रि० प० ग० ग० ग० रि० स० रि० ॥

स० ल० ध० प० ध० म० प० ध० रि० स० नि० ध०

स० ल० ध० म० ह० रि० नि० टा० रि० स्तु ॥ ६८ ॥

स० रि० प० म० ग० रि० ल० स० रि० प० म० ग०

रि० म० प० ध० रि० रि० ल० ध० प० म० प० ध० प० म० ग० म० प० ॥

प० म० म० ग० रि० स० रि० ध० ल० रि० ल० स०

स० रि० प० म० ग० रि० रि० म० म० प० ध० ल० नि० ध० प० ॥ ६९ ॥

प०ध०म०प०प० म०प०ध०नि०स० ग० रि०

नि०ध०प०ध०म०प०प०ध०नि० स०नि०ध० ॥ ७६ ॥

प०ध०म०प०प०नि०ध०प०ध०म०प०म०

ग०म०नि०ध०म०ग०रि०नि०स०रि० ग०ध०प०म०ग०रि०ल० ।

(४) शुद्धचराटी रिमरिम-

प०ध०प०ध०म०प०ध०नि०स०ग० रि०नि०ध०प० ॥ ७७ ॥

ध०ध०प०म०ग०रि०ग०म०नि०ध०नि०ध०-

म०ग० रि०नि०स०म०नि०ध० नि०ध०म०ग० रि०म०ग० रि० ।

स०म०म०नि०ध०प०म०ग०रि०ग०रि०स०-

स०ग० रि० स० नि०प०नि०स०रि०म०रि०म०प०ध० ॥ ७८ ॥

ध०म०प०ध० नि०स०नि०ध०प०ध०म०प०-

ध०नि०स०ग० रि०रि० रि० नि०ध०ध०ध०प०म० ग० रि०प०म० ।

ग० रि०ग०रि० रि० स० नि० ग० रि०स०रि०स०-

इति मध्याह्ने गातव्याश्चत्वारो रागाः ।

(१) बहुली सरित्तरिगपग०प०ध०स० ॥ ७९ ॥

सु०ध०प०ग०रि०ल०स०रि०स०रि०ग०ध०-

प०ग०प०ध०स० सु०रि० ग० प० ग० रि०स० रि०नि० स० सु०ध० ।

प०ग०प०ध० ध० प० ग० प० रि० ग० स० रि०-

नि०स०सु०ध०प०ग०ध० ग० रि० ग० स० रि० ॥ ८० ॥

नि०स०सु०ध०प०ग०ध० स० रि० स० रि०-

नि०स०सु०ध०प०ग०ध० स० सु०ध०प०ग०रि०स०ल० ।

रि०ग०ध०प०ग०रि० ग० प० ग०रि०स०रि०-

नि०स०ग०प०प०ध०ध० रि०नि०स०सु०ध० ॥ ८१ ॥

प०ग०रि०स०प०ग०प०ग०प०ग०-

रि०स०रि०स०रि०ग०प०ध०स०ध०रि० स०रि०स० ग० ।

रि० स० रि० स० ग० रि० स० रि० स० ग० रि० स०-

रि०स०ध०प०ध०स०ध०प०ग०ध०ध० ॥ ८२ ॥

ग०रि०प०ग०रि०ग०रि०प०ग०रि० ग०रि०-

प०ग०रि०ग०रि०प०ग०रि०ग०रि०स०स०सु०सु०सु० ।

(२) सारङ्गः स०रि०प०म०ग०-

रि०स० स०रि०ग०ध०प०म०ग०रि०स० स०रि०ग० ॥ ८३ ॥

ध०प०म०ग०ध०प०म०ग०ध०प०म०ग०-

नि०ध०स०ध०प०ध० स०ध०प०म०ग०रि०स०ध०प० ।

०००० ०० ० ०-०-
ध०प०म०ग०ग० प० ध०स०नि० ध० रि० स०-

स०रि० स०रि० प०ध०प०ध०ध०प०म०ग०रि०स० ॥ ८४ ॥

स०स०रि०प०प०म०ध०नि० रि० स०रि०-

स०नि०ध०प० प०म०प०ध०स०नि०ध०प०प०म०ग०ध०नि० ।

ध०प० म० प० म० ग० रि० ग०रि०म०प०-

म० नि०ध०प०म०ग०रि०स०रि०स०ध०प०म०ग० ॥ ८५ ॥

रि०स० (३) नटनारायण इति

म०रि० ग०प०म०ग० रि०स०स० रि० ग०ध०प०म०ग० रि०स०

स०प०म०ग०म० प० ध० प० म०-

ग०रि०रि०ग०म०ग०रि०स०रि०रि०ग०म० ॥ ८६ ॥

ग० रि० स० नि० स०रि० रि० म० ग० रि०

प० नि० स०रि० म० ग० ध०प०म०ग० स०रि० रि० रि०

० ० ० ० ० ० ० ० ० ०
प० ध० म० ग० ध० स० ध० प० म० ग० ध० रि० स०

नि०ध०प०म०ग० ध०प०म०ग०रि०स० प०नि०स० ॥ ८७ ॥

म० प० स० स०रि० रि० नि०ध०प०म० ग०

ग० ध०प०म०ग० रि० स० रि० स०रि० म० ग० रि० स० स०रि० ।

रि० ग० प० ध० ध०प०म०ग० म०प०-

ध०प० म०ग०रि० स० स०रि० प० म० ग० रि० रि० स० ॥ ८८ ॥

(४) देवक्रीः सपमपमगम०-

रि० स० स०प०म०प०म०ग०म०ध०म०ध०नि० स० रि० रि० स० ।

स०ध०नि०स०ध०प०म०प०म०रि०स०-

स०स०रि०ग०म०ध०नि० स०नि०स०ग०नि०स० ॥ ८९ ॥

नि०स०रि० रि० स० रि० स० ध०नि०स०ध०-

प०म०प० ग० स०

सवरादे गातव्याश्चत्वारो रागाः ।

म ग ग० प म ग० रिग० रि० स० स०

नि घ० नि० ध० स० स० ग० म० प० ध० स० ग ग रि ॥ १६ ॥

स० स० स० स० स० निघपमग० गम-

पधनिघ० प पधधनिघधस० निघ प० म० ।

ग म० प० प० म० ग० ग० ग० ग० रि-

ग० रि० स० म० प० स० ग० ग० रि० स० स० स० ॥ १७ ॥

निघपम-गमपधनिघ पध-

स० स० स० स० स० ग ग० म० ग० रि० ग० रि० स० * ।

स० प० म० स० स० ग० म० प० ध० स० स० स०

नि घपमग ध प म ग० म० ग० रि० म० ॥ १८ ॥

म ग० रि० ग० रि० स० स० रि० रि० ग० ग-

प० म० निघ० प० म० ग० म० ग० म० ग० रि० स० ॥

स ग० म० प० म० ग० ग ग प० म० ग० रि-

ग० रि० स० * (१) वावण्यथ रिमपथ ॥ १९ ॥

नि स० निघपधप म० ग० रि० रि० म०

प० नि स० रि० निघम ग रि० स० रि० धप म ग रि० स० ।

(६) काभ्योदी घमरि ममम-

ग० रि० ग० रि० रि० रि० स० ध प० स० ध० स० स० म ॥ १०० ॥

प० ध स० स रि म रि० स० स० धपम०

ध० प० म० ग० रि० स० ध० स रि म ग० रि० प० म ग रि० स० * ।

इति सायाज्ञे गातव्याः पङ्क्त्याः ।

(१) शुद्धो नाटो गग० म० प०

म० प० म० रि० स० रि० ग० रि० स० नि० स० स० स० ॥ १०१ ॥

प० म० रि० स० रि० म० रि० स० नि० स० स० स०

प० म० प० म० रि० स० रि० ग० रि० स० नि० स० स० स० म रि० स० ।

रि ग मरि० सनिऽ०रिसनि०रिस०नि-

०- ० ०-०- ० ०-०- ०
ग०निऽ०स० नि प०मप० नि प०प०निऽ०स०सुसु ॥ १०२ ॥

सुसुरिगमपधनि स०नि०नि-

स०नि०निप०मप०मप०मप०मप०मरि ।

०
गमरिसनिऽ०स* स० सुसु० दिगि-

(२) त्यामीरी तु ग०मपधप०म ग० ॥ १०३ ॥

रि० सु० निऽ०स*ग०मपनिऽ०स० ग०रि० सु-

निऽ०स० स० सनिधपमग०मपम प ध प मग० ।

रि स० निऽ०स*मप०म ग० रि सनिऽ०स*

ऽ०म०निऽ०स० तम ग गरि रिसनिऽ०स० ॥ १०४ ॥

रि निऽ०स* स० निऽ०मपमग०स०म-

पुनिधु०प म ग०स०मपु०म प धपु०म म ग०स०मपु ।

मप ध प म ग०स०म रि स० निऽ०स* ॥

(३) कल्याणः सगमप० म ०गरिस* ॥ १०५ ॥

ग०पमगमगरिस० मगरि-

सरि ग०ग०मम० गमगरि० ग०म मगरिस० ।

नि धनि० धपधु०स* सरिस ग ग०-

रिसरिस*ग०म प नि०रि रि सनि०निध ॥ १०६ ॥

पमग०रिस* ससुगमप०म ग०-

म ध०प०म ग मगरि० मगप० मगरिस०पपु ।

मगमगरि० मगप० मगरिस०-

पधरिसान०स०नि०स*स००निरि स० नि ध ॥ १०७ ॥

प म ग० रिस०सभभनिधनिनि-

ध प मग०रिस*सरि ग प०पधु०पधुप म प०० ।

गरिस*सरि ग०धपु० ग० रिस-

रिस० रि०स* सुसुरिगमपधनिधु ॥ १०८ ॥

धनि०० गरिस रिस्नि० स सनिध-

प०मग०ग०रिसनि०न०रिसमप०प०य०स०रि ।

स ग गरि सरि स नि ध प०प०ध०

रिस०रि० स नि ध प०प० ध०निपुधुप०म ॥ १०९ ॥

ग०ग०रिसरि०स०सनिध०प०धु०स०

(ध) श्रीरागस्तु रिमप नि स निधपमग ।

रि०मप०रि०पमगरि०मग०रि०स०

रि०म०प०प०नि०नि०स०निसरि०प ॥ ११० ॥

म ग रि०म ग रि०रि० स स रि स रि-

निसनि रि०स०निध०पमगरि०रिमप०नि०स० रि ।

ग रि०स०निध०पमगरि० रिमप०-

नि स निध०पमगरि० रिमप०नि० ध प ॥ १११ ॥

पनिध०पमगरि० मप०स०निध-

पमगरि०मप०रि०मगरि०मगरि०रि०स०रि ।

मविमप०निपगित०परिस रि-

स रि०रि० सरि सनिप मविमरिम ॥ ११२ ॥

पनिपनिस०समस०नि स रि नि-

स रि पमप ध पप म रि रि स नि स०रिल ल ।

नि प मनि०स०रि म प०नि ससनि-

धुपममरि०रि०स नि प०पमप०नि०स०स० ॥ ११३ ॥

रिमपधधनि स निनिधध-

पपममरि०प ध प म रि रि०स०रिमप नि०ल ।

रि०प ध पपपमगरि० मरि० स

स निध०पमरि०पमग रि०पमगरि० ॥ ११४ ॥

मरि० रि०स०स०रिमपधध-

पधम०पधधधम-पपम प प म प म ।

पुमगरिपमगरिपुमपनि 50

००५००
सरि० रि सु नि ध प म प मु रि प ध पु ॥ ११५ ॥

म ग रि पि स नि 50 तस ५ (५) मालव-

गौडोऽथ नि सरि०पमरिपधरि रि रि ।

स रि सु नि सुसनिमपस स स-

नि०पमरिगगरिगे म म रि०ससरि ॥ ११६ ॥

सु नि स०गरिगम०सरिसगरि०-

स०रिसरिसु नि स०ध०नि नि ध नि स स०नि नि सु ।

रिपमपगम०रि०मगरिग म-

प०मध ध प ध निधपमपु म०रि० ॥ ११७ ॥

ग रि ग म प०म ध ध प ध म-

पमधपमप गम०रिप०मप गम०नि ग ग ।

रि ग म म रि०स०रिसु रि सु नि०स०-

० ०' ०' ० ०' ०'
प०नि निप नि०स* नि सरि०प०मप०रिम० ॥ ११८ ॥

सरिसमा रि०सरि०नि०स* नि सरि०-

पमरिमपस सुनिपन०रिमपनिपनिम ।

पम निपम०रिपमपरिमस-

रिसम०रिस०रि०नि नि स०प०रि०सरिस ॥ ११९ ॥

रिसरिसरिस रिमरिमपु-

मरिमरिमपनिपनिस० (६) अथ गौडोऽथम ।

सु रि०प म ग रि ग म रि०स०सप-

मपगम०रिमम०रि०स०सरिगमग रि ॥ १२० ॥

ग०रि०स०रिम ग रि०स०स०स०-

निरि० स ध नि ध०प०स०स०स० नि०रिग०धपमग रि ।

ग रि०स०मप ध०रि स ध-

सधप०मप ग प म ध रि०ग०रि०स० ॥ १२१ ॥

सनिधंमपनिध प० सप०म

स रि मप०निध०वम०प०सु नि०ध०राम० ॥ १३३ ॥

ग०रिस०रि०स नि०स०पनिधरि०स*

(३) वणांदिनांष्ट प्य ग ग०म०प०म ।

प०पमरिस०रि ग० म०स०पुम-

रि०स०न-ग०म०प०मप०गमपधनि स ॥ १३४ ॥

रिस गिरिसि स्रिसिसिनि स्रि-

सनिध०ध०प०नप० रि स०नि०ध०प०मप० सनि०ध० ।

प०प०म गमपधनिधप०पनि-

ध०प०मप०वमरिस०रि स० नि ॥ १३५ ॥

प०प०निधपमप०म-

रि०स०(२)हमनीरवतु गमप०ल प०मप०प० ।

५ - - - 55

पु म ग रि स०गलप०ध०प०मप०-

प म ग०रिस०गमप०ध०रि स नि ध प० ॥ १३६ ॥

मप०मप०म ग०रिस०स्रिसि०स-

ग०रि सनि धपम०म०प०नस०समुगगपधध ।

निनि०रि सनिधपमग०पप०

रि सल०स्रिस्रिस्रिसगनमपप ॥ १३७ ॥

मपमपमग० म पु पम ग०रि-

स०स्रिस्रिसमप०प ध० स्रि०स० ग गरि स्रिसि ।

नि०ध प०मप०ध०रि स रि स नि०ध-

प०मप०निध प०मप० प प सु०प०म ॥ १३८ ॥

ग०रि स०स्रिस्रिस ग०रि०स०(५)के-

द्वारोऽयं गमप०म प०प०म ग०रि०स० ।

० ० ५ ० ०
निसनिरि०स०गमप०सुनिध-

पंगम प०ग मगरि०स०गमप० सति ॥ १३९ ॥

ध सनिधप०ग म०गमग रि०-

स०गम प ध नि स नि ध प ० म ग ०ग ग०म ग० ।

मगरि स०निसनिग० रि०स०गम-

प०स नि ध प० म ग० रि०स०निसग० रि स० ॥ १४० ॥

अयमेवमेव रूपः

केचिन्ध्वारिमेल उद्धार्य ।

• (६) तदनु चिह्नङ्क इत्थं

रिमम०मपमपनिधपमपम० ॥ १४१ ॥

रिसनिस० रि पमपम०ग०रिः-

निप०पनिसनिसरिमग० रि ससनिस०सरि ।

सरि मग० रि ससनिस०मि०म०

ग रिग०रि०पमग० रि०सनि०स०रिपम ॥ १४२ ॥

१ ० ० ० ०
ग०रिसनि०स०पनिसनिस०रिप-

मगरि सनि०स०रिमम०पचनिस०प०म गम० ।

ग रिग०रिपमग० रि ससनि०सः

रि पम ग०रिसनि०स०निध पतिनि०स० ॥ १४३ ॥

इति निशि गातव्याः पङ्क्त्याः ।

(१) शुभकृदथ मालवश्री-

निधम०पम०ध नि सनिग रि गनिधनि स स ।

स म ग सरि गस निधनि सनि

धपप पनिधमग०म०मग०स०गरि ॥ १४४ ॥

ग म नि धुनि ध ममग०रिस० प

मग०रिस०स०गम प०ग०रिस०स०गम०

सा० ग०रिस०पनिस०नि निधप०

म पमग०रिस०स०सग०रि ग, म० ग०रि० ॥ १४५ ॥

गमनि ध नि ध ममग०रिस०प-

म प०मग०रिस०त०गम प०मग०रिस०त०गम० ।

सम० ग०रिस०पनित०प स०नि नि-

ध प०म प०मग०रिस०त०गम० ॥ १४६ ॥

रिस० प म प स०निधप० प म प-

नि स०निधप० प म पनित०सुनिधप० ।

प मपमगम०मगरि ग म नि-

धनिधप० मग०रिस०गपम ग रिस० ॥ १४७ ॥

(१) घवला सगमप० म गम०ग०-

रिस०नि०सगमगमपमप ग०रिस०नि०स* ।

गमपनि स स०ग०सु तिस०निध-

पमग०ग०मगमप०मगरि सस* ॥ १४८ ॥

स ग म प०पम मप० प म ग० रि-

स ति०सरि म ग०ग म प म०निधपम०पमग० ।

रि स०स म ग०रि सनि गमग म-

पमप म ग०गम नि ध पम ग०रिस ॥ १४९ ॥

(३) एया तु सुवारी ससु-

धधुसु रि मम० प नि धपमधुपमग०रिस* ।

ग रि ग मपधु पमगरि०सनि-

स०रि ग म पम गग० रि०रि० सनि निस० ॥ १५० ॥

(४) रामकीर्णप० धरि स स-

रि ग०ग० रिस०रि सनिधप०धुप०प०मग०ग प० ।

ध स०स सनिधप० धु पप०मम०-

रिस०रि०ग०धपमपमग०रि स०रि०स० ॥ १५१ ॥

सं० सनि० ध० प० म० प० ध० प०
५० ० ५ ० ५ ० ५

s - - 0 000 00

ध० प० म० न० रि० स० ध० रि० स० नि० ध० प० म० प० ध० स० ॥

०० 5 ००० ० ०

म० प० ध० स० स० नि० स० रि० स० ध० प०

० ० ५ ० ० ० ०
रि० स० नि० ध० प० म० प० ध० रि० स० नि० ध० प० ॥ १५८ ॥

५ ० ० ५ ५ ५
म० प० ध० स० स० नि० ध० प० म० प० ध० ध०

५ ० ५ ० प० म० ग० न० ग० रि० स० * म० प० ध० स० नि० ध० प० ॥

५ ० ० ०
म० प० ध० स० नि० ध० प० म० प० ध० रि० स०

नि० ध० प० म० प० नि० ध० प० म० ग० रि० स० रि० स० ॥ १५९ ॥

५ ५ ५
रि० ग० रि० म० प० ध० प० प० ध० ध० ध० प०

५ ५ ५ - -
म० ग० ग० रि० स० प० प० प० म० प० म० ग० रि० म० प० म० ॥

५ ५ ५ ५
ग० प० रि० स० म० म० म० प० ध० ध०

० ५ ० ० ५ ० ५
स० स० स० नि० ध० प० म० प० म० ग० रि० स० ॥ १६० ॥

५ ५ ५
रि० म० प० ध० प० म० प० रि० प० म० म०
५ ५ ५ ० ५
म० रि० रि० स० रि० ० ० रि० स० रि० म० प० ध० प० स० नि० ध० प० ॥

५ ५ ५ ५ ५ ५
म० रि० ध० प० म० रि० ध० प० म० रि० रि०

० ५ ५ ५
स० नि० ध० प० म० प० रि० रि० स० रि० स० * दि० गि० य० म् ॥ १६१ ॥

(८) देवादिगान्धारे

५ - - - -
रि० म० प० ध० प० म० ग० रि० स० रि० म० ग० रि० स० * स० स० रि० ॥

५ ५ ५ - - - -
म० प० ध० प० म० म० ध० प० म० ग० रि० स०

५ ० ० ५ - - - -
रि० म० प० ध० स० रि० स० नि० ध० प० म० ग० रि० स० * ॥ १६२ ॥

- - ५ ५
स० रि० म० प० ध० प० म० म० ध० ध० प० ध०

- - ५ ५ ० ० ५ ० ५ ० ० ० ० ० ० ० ० ०
प० म० ग० रि० स० रि० रि० म० प० ध० ० रि० म० म० ग० रि० स० ॥

० ० ० ५ - - - -
स० नि० ध० प० म० प० रि० स० नि० ध० प० म० ग०

० ० ० ० - - - -
ग० रि० स० स० नि० ध० ध० स० नि० रि० म० ग० रि० स० ॥ १६३ ॥

(९) मारयिका गमप० म० ग० म०

५ ५ ५ ५ ५
प० नि० ध० प० म० प० स० म० म० प० स० स० नि० ध० प० म० ग० ॥

मप०म०निधपमग०स* निपध-

म०मपनिध०प०मग०स०म०प०म०स* ॥ १६४ ॥

गमपधनि ध थ स सुनिधप-

म०म०म०म०प०ध०प०म०ग०स०ल०पनि०सगम ।

पमम ग ०पमनिपम०स०सग-

मपम०ध०पम०मपनिपम०ग०स० ॥ १६५ ॥

(१०) परजो गमपध०ध०पधप-

पनिधप०धप०पम०रिस०गमपध०पध०स० ।

म० ग०रिस०निधप०धम०पुग०म०-

गरिग०म०ग०रिग०रिमग०रिसस* ॥ १६६ ॥

इति सर्वदा गातव्याः दशरागाः ।

रुपाधयेद्ये मध्यमाधोन्त्याह्मिन्तानि यान्पेप ॥
मन्त्रे तारे च यथास्तमवमिति वादनायानि ॥ १६७ ॥

इति वाहनस्य परिभाषाः

उक्तं रूपमनेकं तत्तद्वागरे न नादमयमेवम् ।

इति रागाणां नादमयरूपणि ।

अथ देवतामयमिह प्रामतः कथये तदेकैकम् ॥ १६८ ॥ १६४

गलराजिकमलराजिभाले भवित्ती रतः सदा नृत्ये ।
सुन्दरगौरः शांणाम्बरधरणः शंकराभरणः ॥ १६९ ॥

वेलाचली विनीला तालीचनचारिणी तरलहारा ।
नक्षत्रान्नेपणकरणी करतलभूततह्लाभरणा ॥ १७० ॥

द्वेलालोला विपिने तरलितचलयं विभूष्य भूपाली ।
कार्त्तये प्रतिताल्यन्ते कुङ्कुमपीता सराञ्जरीता ॥ १७१ ॥

नीराजयत्युमेशे द्वापेरनिशं निशाल्यये ललिता ।
विचिधाङ्कृतिमिलिता ध लितदेवताम्बरा गौरी ॥ १७२ ॥

केशाङ्कित्युक् एष प्रवेशिताब्राह्मकुरः पिकसा मुक्ते ।
अरुणयसनो वसन्तो गौरसुखेपो इसालगतः ॥ १७३ ॥

मालामशोकचस्पकमलागाम्बुहृहमहाभूपः ।
ललनान्दोलितदोलालोलो हिन्दोलको गौरः ॥ १७४ ॥

कुटिलो ललितो ललितो प्रातयातो विगीवतां नटयन् ।
निश्चुतपस्त्रतिगिद्धो गव्यो यधुं चन्द्र पद्मः सिन्धाम् ॥ १७५ ॥

पद्माम्भुरवेग विशेषः कुटुदेशमायाकम् ।
द्वेषे मद्नावेशं करोत्यल्लोम जैताभीः ॥ १७६ ॥

दृग्भिन्ना विरहासद्वा लिङ्गती पदे पतिं ददती ।
स्नपितकुचा सिंगह्ला स्थिरधर्मिण्डा धनाश्रीः स्यात् ॥ १७७ ॥

डमरुशिशूलधारी पद्मगहारी सितां लसन्प्रसिता ।
धृतशशिगङ्गाऽतिजटोऽजिनिचिकटो भैरवोऽसमदृक ॥ १७८ ॥

तनुगौरी पौरयिकाऽऽयतवेणीमिलितकञ्चुकीवन्धा ।
दोलान्दोलनलोला नीलनिचोला मधो मुदिता ॥ १७९ ॥

कलितविपञ्ची विपिने लालितहरिणाऽरुणाभ्यरा हरिणी ।
धवलङ्गरागरचना मृदुवचना भूपिता तोडी ॥ १८० ॥

आयतनीलनिचोला करमालाजप्यमानपतिनामा ।
विरहान्तरोच्चगौरी तुफक्तोडी महावेणी ॥ १८१ ॥

नीलो धनान्तरालोल्लसितः पीताभ्यरो वरो वीरः ।
मृदुहसितोऽतिपिपासितचातकरोऽप्येव महारिः ॥ ८२ ॥

नटमहाराजनीलो नृत्यन्कुतुकेन नर्तयन्दिश्विनः ।
कलितकदम्बो ललितो मिलितालिः सौरभाऽसहजात् ॥ १८३ ॥

पलितकचाहितवर्हः सकुटजमालो धनुःशरी कल्पयन् ।
गोण्डः किमात्वेयो वैरिकरेखोचितोऽलिभिः ॥ १८४ ॥

तरुणोऽरुणवसनयुगो हरपूजामःशुजस्रजा रचयन् ।
कमलद्वयुत्तमवेयो विधुनधुरः पूर्वगोडोऽयम् ॥ १८५ ॥

मणिमयमुकुटो हारी विचित्रस्वाना लसन्गतायलसः ।
अरुणः कृपाणपाणिदेशीकारः सरोजोक्षः ॥ १८६ ॥

तरुणी वर्ते सकरुणं गोपयन्ती पतिं भृशं गौरी ।
नीलाभ्यरा वराटी सुत्तश्कुसुमोलसस्तुयमा ॥ १८७ ॥

श्यामा चलधम्मिह्ला तन्वी ताम्बूलिनी सुकञ्चुकिका ।
बहुलोलैय यदुली विलोलचैलाचूला सुगतिः ॥ १८८ ॥

पीताभ्यरोऽसिततनुर्ललितालकृतिरपेतचापेषु ।
सारङ्गो गरुडाङ्गोऽम्बुजकमुगदारिधारिकरः ॥ १८९ ॥

इन्द्रीवरतनुर्जुपीतदुकूलो मणिसुकुम्मुकुटः ।
नटनारायण उच्चैः कुण्डल ललितो मुद्रा नृत्येत् ॥ १९० ॥

भासुरतनुर्नुगतसुरतस्वनाऽनूनसोऽभा सुमुखी ।
देषकतिरतुलभूपा मणिमयतिहासनासीना ॥ १९१ ॥

चित्राभ्यरातिगौरी मेचककञ्चुकिरयाऽतिगूढकुचा ।
शोणरुद्रा विधुवदना मदनतां याति सौराष्ट्री ॥ १९२ ॥

क्षीरोदभासियासाः सहजमुद्रासा प्रलम्बवाहुलता ।
करभूतसाहिच्छत्रा गौडी गौरी सरोजाक्षी ॥ १९३ ॥

शुतिकृतरसालवह्निरिरुणाभ्यरगौरतनुर्भोष्टयना ।
पिककलमलरवविचा विचहरा कीर्तिता वैची ॥ १९४ ॥

यावकयुक्तरचरणां वद्धाभरणां कृतेशद्वरणा ।
दृवांभतनुस्ववां चार्यां यदुगयिता पूर्वा ॥ १९५ ॥

फदलीमूलासीना पीनकुचाऽधीननायका तन्वी ।
कनकनिभा शुभहार प्रायणिका वण्यवेणीका ॥ १९६ ॥

पीतांशुका सुकेशी शितिः सरन्तो पतिं मयाकुलदृक् ।
पिकनादेन विदुना कामोदी कानने रुदती ॥ १९७ ॥

जेटककृपाणपाणिः प्रतर्जयन्वैरिणो रणेऽरुणदृक् ।
हरितालाभो हारी हयचारी धीरधीनाटः ॥ १९८ ॥

गौरदयामाऽऽभेरी विनीलचैला सचिद्रुमालिगला ।
ताटङ्गाव्रितकणां मृदुतनुवाणी सुवेणीभृत् ॥ १९९ ॥

सच्छत्रचामरोऽच्छस्ताम्बुली मौलिरत्नमालाघान् ।
कल्याणः सितवासा राजा सिंहासनासीनः ॥ २०० ॥

कनकातपत्रमूले लोलदुकुले गजाश्रयो राजन् ।
श्रीरांगोऽखिलभोगो नीरजरार्जि भ्रान्तमौलौ ॥ २०१ ॥

काज्जासुम्पितलपनश्चलमौलिः किमपि कुण्डली शुक्रभाः ।
नर्तनशालादीली मालाभूमालो मन्त्रः ॥ २०२ ॥

कुङ्कुमकुमुम्भजाम्भः कणकीर्णसिताम्बरः परं पुरभिः
मृगमदतिलकी ललितो मालातन्त्रबूलवाग्गौडः ॥ २०३ ॥

सासिचजदन्तपाणिर्नीलगलो मीनभूपितः कर्णै ।
शृङ्गारवीर्येपी कर्णाटो योयितामिष्टः ॥ २०४ ॥

कुटजक्रजा विराजन्कुन्तो कृतकेतकस्फुटम्भकरः ।
अशुषो घनवर्णो रमते रतिसंगरे नितराम् ॥ २०५ ॥

हारी गौरोऽरुणदग्धिसितचसुनोऽचलपालोष्णीयः ।
छायानाट पराख्यः सुचर्णनाटो भटो रसिकः ॥ २०६ ॥

रसिको युवा सहासोऽरुणवसनो दण्डकन्दुकी कुतुकी ।
ताम्रलम्बी रुचिरो गौरो वीरस्व हम्मीरः ॥ २०७ ॥

जटिलोऽद्वियोगपट्टः सविधुशकलमौलिकल्लसद्भ्रसितः ।
गङ्गाधरस्तपस्वी ध्यानरतोऽतीव केदारः ॥ २०८ ॥

विधुकरगौरः सुरभिः सुमनः कृतभूषणाभ्यरेषुघनुः ।
विरद्विजनमनोमोही विद्वङ्गडः कीरचाही सः ॥ २०९ ॥

तन्वी रसालतलगा कलगाना ससिता प्रति स्वपतिम् ।
मृगदकररातकमला मालाश्रीमालयोल्लसिता ॥ २१० ॥

भृतनीराजनपात्रा सुन्दरगात्राऽधिमङ्गला धवला ।
पीताङ्गरागचसना चलरशना सुद्रशना गौरी ॥ २११ ॥

दयामा कामाक्रान्ता कान्तवियोगासहा सुखारीयम् ।
मणिमयस्कुचाघरणा वीणापाणिः प्रवीणोद्यः ॥ २१२ ॥

काञ्चनविभाऽतिभासुरभूया नीलांशुकाऽधिकं रम्या ।
रामकृतिरणु यदन्तो सुदर्तः दगितेऽन्तिके याते ॥ २१३ ॥

गोपालवेष एष कणयन्धेषु सदा मुद्रा क्रीडन् ।
विद्याङ्गरागभावः पावकभगोऽसितो ललितः ॥ २१४ ॥

उच्चतनुस्तनुरतनुर्जयने शोणांशुका विशालाङ्गा ।
गौरी करिगतिरभिमतयुद्धा वैश्वर्यवतिकुद्धा ॥ २१५ ॥

चलकदलोदलमीलिनलपाचलगा कलकण्ठगुम्फुरकी ।
भासावरी सकरुणा वहाली शालिनी नीला ॥ २१६ ॥

सिंहासनोपवेशो भूषाभिर्भासितः सितः कुमुदी ।
धवलाभ्यारः सुरनुतः शृङ्गारी देवगान्धारः ॥ २१७ ॥

इन्दुमुखी कतफामा दीर्घा लम्बालकाऽतुला चलदक् ।
अरुणाभ्यरा नृपवरोऽख्यरयन्ती मारवी समिते ॥ २१८ ॥

परज इषुधनुधारी हारी गौरस्तनुस्तनुदीर्घे ।
मिथ भादततालधूसाली स्तव्येन शालीनः ॥ २१९ ॥

इति रागाणां देवमयरूपाणि ।

रागेषु देवताभ्ये नाशङ्कया कापि देशजा रीतिः ।
स्युशर्ता भापावेपी तेषां देशाधिदेव्यात् ॥ २२० ॥

इति देशजारीतिः ।

इति केपाचितेषां कतिचन रूपाणि तानि चैतानि ।
नादात्मान्यखिलानि ब्रह्मगुणवद्गणन्तोयानि ॥ २२१ ॥

इति नाददेवान्तरम् ।

वालिसावोधोपायो मया कृतो दक्षपूर्वपक्षोऽयम् ।
युक्त्या निजया सुजनैस्तथाऽपि सिद्धान्ततां ज्ञेयः ॥ २२२ ॥

स्वरुतिलताया बहुमतमूलाया बालकिप्रवालायाः ।
गुणितोपणकुसुमायाः सकलफलमिहाप्युमारमणे ॥ १२३ ॥

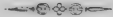
कृदशतित्थिगणितशके सौम्याव्दस्येपमासि शुचिपक्षे ।
सोमेऽग्निथिथौ रविभेऽकरोद्मु मौद्वलिःसामः ॥ २२४ ॥

इति ग्रन्थकरणकालः ।

इति श्रीसोमनाथनिर्मिते रागविद्येपे पञ्चमो विवेकः समाप्तः ।

समाप्तश्चायं ग्रन्थः ।

धीरस्तु



TRANSLATION

स्वरुतिलताया बहुमतमूलाया बालकिप्रवालायाः ।
गुणितोपणकुसुमायाः सकलफलमिहाप्युमारमणे ॥ १२३ ॥

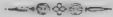
कृदशतितियगणितशके सौम्याव्दस्येपमासि शुचिपदे ।
सोमेऽग्नितीयौ रविभेऽकरोद्मु मोद्वलिःसामः ॥ २२४ ॥

इति ग्रन्थकरणकालः ।

इति श्रीसोमनाथनिर्मिते रागविद्ये पञ्चमो विवेकः समाप्तः ।

समाप्तश्चायं ग्रन्थः ।

धीरस्तु



TRANSLATION

RĀGAVIBŪDHA

VIVEKA I.

SRUTIS AND SVARAS

Benediction

1. For the successful completion (of my work, *Rāgavibūdhā*), I salute Ganapati, who is the primary source of Āryā's (i.e. Paravati's) joy; who is the (divine) guru; who is the object of devotion to the Dēvas; and who enjoys the reputation of occupying an elevated position.

2. May Saraswati be preminent!—Saraswati, who is Brahma's wife; who, as the Goddess of Speech, is the only source of all linguistic transactions; whose name, as such, pervades throughout the world; and who, with her own characteristic touch, casts splendour upon her Veda.

Author's Personal References

3. Born of the family known as "Sakalākṣa," and bearing the name of Śama; I, son of Mudgalasoori, son of the eminent Pandit Manganath, am devoid of intelligence.

4. Nevertheless, having freely borrowed the essential points from ancient works, I (venture to) write *Rāgavibūdhā*, with a view to reconcile the conflict of views between the science and the art of music.

Metre employed in the Work

5. My work rises in eminence with the *Paṭhyā*-kind of "Āryā" Metre, coupled with a little *Vipulā*-kind (of the same metre); and my object (viz, explaining all the points of music) is thereby fulfilled.

Mārga and Dēsi

6. Music is of two kinds—*Mārga* and *Dēsi*. That kind of music is "Mārga," which was sought after by Brahma and other gods, which was practised, in the presence of Śiva, by Bharata and other sages, and which was therefore worthy of respect.

7. That (kind of music) is "Dēsi," which varies according to the tastes of the people of different Dēsas (countries) and which tends to fascinate their minds. Since *Mārga* almost failed to please the world, *Dēsi* has come to prevail here.

8. Here (i. e. in this Work), five *Vivēkas* (i. e. Chapters) are treated of, and should therefore be learnt, in (the following) order:—*Srutis* and *Svaras*, *Vina* and its varieties, *Mēlas* along with their numbers, *Rāgas*, and the *Rāga*-Forms.

Sound

9. For the attainment of all the *Plūṣhārthas* (i. e. the four principal objects of human life, viz. *Dharma*, *Artha*, *Kāma*, and *Mōksha*), an intelligent devotee must meditate on *Sound*, even though he may be desirous of serving *Brahma*, *Vishnu*, and *Siva*. For, these three gods have been declared (by the ancients) to be identical with *Sound*.

10-12. The soul, desirous of speaking, excites the mind; the mind, so excited, strikes the vital heat of the body; the heat, so struck, sets the air, remaining in the *Brahmagranthi*, in motion; and the air, so set in motion, rises up and passes, in order, through the navel, the chest, the throat, the head, and the mouth and also produces such sounds as are called *Athiṣookshma*, *Sookshma*, *Puṣhta*, *Apuṣhta*, and *Kṛitrama*. These sounds deserve to be sung—

Registers

Namely, the sounds that proceed from the chest, the throat and the head which are respectively called *Mandra*, *Madhya*, and *Thāra*. Of these, the succeeding one is twice as high in pitch as the preceding one. I shall now proceed to point out how these sounds take the form of *Srutis* and *Svaras*.

Srutis

13-14. There is, in the chest, a group of upright nerve-chords (viz. *Sushanna*, *Ida*, and *Pingala*), connected with which there are 22 delicate nerve-chords, stretched cross-wise. These 22 Chords give rise to 22 *Srutis*, of which each is higher in pitch than its predecessor. The same arrangement of sounds is found in the throat as well as in the head.

Svaras

14. From the 22 *Srutis* emanate the seven *Svaras*. They are called 'Svaras,' because they are intrinsically of a pleasing nature.

15. These seven svaras are called *Shadja*, *Rishabha*, *Gāndhāra*, *Madhyama*, *Panchama*, *Dhaivatha*, and *Nishāda*; and their signs are respectively *Sa*, *Ri*, *Gā*, *Mā*, *Pa*, *Dha*, *Ni*.

Sudha Svaras

16. The *Srutis* of the *Sudha Svaras* are respectively 4, 3, 2, 4, 4, 3, 2. These make up the total 22.

17. These (i. e. the seven svaras) are heard distinctly in the 4th, 7th, 9th, 13th, 17th 20th, and 22nd *Srutis* respectively.

18. Four wires are made to run over the *Mēru* of a *Vina*, which will (in *Vivēka*, 2) be described in detail. Of these four, the first produces the lowest sound; and the other three produce higher sounds, each a little higher than its preceding one.

19. Below the fourth wire, 22 small frets are so placed that the wire, when pressed against them, produces 22 sounds, each higher than the preceding one.

20-21. Between any two of these 22 sounds, which are called *Srutis*, it is not desirable to produce any other sound. The 4th wire, when left free, produces *Shadja*; on the 3rd fret, it produces *Rishabha*; on the 5th fret, *Gāndhāra*; on the 9th fret, *Madhyama*; on the 13th fret, *Panchāma*; on the 16th fret, *Dhaivatha*; on the 18th fret, *Nishāda*; and on the 22nd fret, *Shadja*, which is twice as high in pitch as the former (or fundamental) *Shadja*.

The Rationale for the Repetition of *Shadja*

22. For an easy understanding of *Sruti* and *Svāra*, I state it as my opinion that the four-srutied *Sa* is repeated only with a view to establish the *Sudhātva* or purity of *Sa* and also to ascertain the varieties of *Ni*.

Vikṛitha Svaras

23-24. Thus, the seven *Sudha Svaras* have been described; and I shall (now proceed to) state the seven *Vikṛitha Svaras* together with their names. When *Gā* takes the first *sruti* of *Mā*, it is called *Sādhāraṇa*; but when it takes the second *sruti* of *Mā*, it is called *Anthara*. When, again, *Ni* takes the first *sruti* of *Sa*, it is called *Kaisiki*; but when it takes the second *sruti* of *Sa*, it is called *Kakali*. The three svaras *Ni*, *Gā*, *Mā*, when they respectively take the first *sruti* of *Sa*, *Mā*, *Pa*, may preferably be called *Mridu Sa*, *Mridu Mā*, and *Mridu Pa*.

How the 12 *Vikṛitha Svaras* became 7

25-27. The ancient writers mentioned twelve *Vikṛitha svaras*. But only seven of them can be distinctly heard and have a separate existence; while, the remaining five are identical with other svaras (and may therefore be dropped). *Achyutha Sa* and *Achyutha Mā* are not different from *Sudha Sa* and *Sudha Mā*; nor are the four-srutied *Ri* and *Dha* different from *Sudha Ri* and *Dha*; nor is even the four-srutied *Pa* different from *Vikṛitha* or three-srutied *Pa*. Even according to *Nissankā's* view, the four-srutied *Dha* is not different (from the three-srutied *Dha*), as stated in the works on *Kootathānas*. Hence these five svaras differ only in theory but not in practice.

1. In verses 20 and 21 of *Vivēka*, 1, eight, instead of the usual seven, svaras were mentioned; and the eighth svarā happened to be the octave *Sa*, a repetition of the tonic *Sa*, though in a higher pitch. Since the tonic *Sa* was produced by the open string, a repetition of the *Shadja*, though in a higher pitch, was necessary for reasons stated in this 22nd verse.

28. Though these svaras are of more than one sruti each, they are pleasing to the ear only in their (respective) final srutis and not in their first srutis, as clearly evidenced by the various Vinas.

A few Theoretical Varieties of the Vikriṭha Svaras

29-31. *Ri* and *Dha*, taking other srutis (that is to say, *Ri* taking the srutis of *Ga* and *Ma*; and *Dha* taking the srutis of *Ni* and *So*) are seen to become Chathusruti, Panchasruti, and Shatsruti in *Dēsi-Rāgas*. Likewise, *Ga* and *Ma* (taking respectively the srutis of *Ma* and *Pa*) are seen to become Shatsruti. Thus there are three more Vikriṭha-svaras besides those mentioned above. (But since) Panchasruti *Ri* does not differ from *Sudha Ga*; Shatsruti *Ri* does not differ from *Sādhāraṇa Ga*. Panchasruti and Shatsruti *Dha*'s do not differ respectively from *Sudha* and *Kaisiki N*'s; and Shatsruti *Ga* does not differ from *Sudha Ma*; these (distinguishing) names of *Ri*, *Dha*, *Ga*, *Ma*, point to mere theoretical distinctions.

A few North Indian Terms suggested

32. Chathusruti is *Thivra*; Panchasruti, *Thivrarathara*; and Shatsruti, *Thivrarathama*. But these distinctions depend upon the propriety of the svaras to deserve the names.

The Principle of Lakshya

33-34. This (that is, the identity of *Ni*, *Ga* and *Ma* with the third srutis of *So*, *Ma*, and *Pa* and the identity of *Ri*, *Dha*, *Ga*, *Ma* with the fourth and all other srutis) does not contravene the science of music, in as much as Śārngadhya observed, in his chapter on *Instruments*, that, if a discrepancy arises between the science and practice of music, the proper procedure is to interpret the science in such a way as can be reconciled with the practice. Hence in his commentary on (Śārngadhya's) chapter on *Rāgas*, even Kallinātha declared (according to the Principle of Lakshya) *Ma* to be of 6 srutis and *Ri* and *Dha*, to be 5 and 4 srutis respectively.

The Time when 'Mārga' gave way to 'Desi' hinted

35. In the verse beginning with "Srutisvara", Hanuman, the ancient teacher of music, declared the condition of *Grāma*, *Sruti*, *Svara* and other subjects in *Dēsi-Rāgas* to be unsettled.

The Principle of Samvādita

35-38. They (that is, those two kinds of svaras viz. *Sudha* and *V* ritha) all (according to the organs from which they proceed) into three divisions, viz. *Mandra*, *Madhya*, and *Thāra*; while (according to their application in different *Rāgas*) they fall into four divisions viz. *Vādi*, *Samvādi*, *Vivādi*, and *Ānuvādi*.

That *svara*, which is of frequent occurrence and which is as important as a king is *Vādi*. Any two svaras between which there are 12 or 3 srutis, are *Samvādīs* which are like the ministers. Any two svaras, between which there is only one sruti; are *Vivādīs*, which are enemies to each other. While, the rest are *Ānuvādīs* which, as the term indicates, are like servants.

Grāmas

39. 'Grāma' is the name given to a collection of (all the available) svaras; and it forms the foundation of 'Moorchanas' etc. And, again, its two important kinds are *Shadjā-Grāma* and *Madhyama Grāma*.

40. When *Ga* takes the last sruti of *Ri* and the first sruti of *Ma*; when *Ni* takes the last sruti of *Dha* and the first sruti of *So*; and when *Dha* takes the last sruti of *Pa*; the result is the formation of *Gāndhāra-Grāma*, a third kind prevalent in Heaven.

41. When *Pa* remains on its own last (fourth) sruti, it is *Shadjagrāma*; but when *Pa* remains on its last but one (third) sruti, it is *Madhyamagrāma*. In *Dēsi-Rāgas*, however, the *Pa* of *Shadjagrāma* undergoes no change.

Moorchanas.

42. The ascent and descent, in order, of the seven svaras is *Moorchana*. It is of seven kinds beginning with 'Utharamandra.'

43. The first *Moorchana* is that which begins with six of the middle (or *Madhya*) octave; and the remaining six are formed with the initial *Ni* and other svaras of the lower (or *Mandra*) octave. In all these varieties, only the ascending svaras are important and should therefore be taken into account.

Thānas

44-46. If a *Moorchana* deals with six svaras, it is called 'Shādava *Moorchana*'; and if it deals with five svaras, it is called 'Oudava *Moorchana*'. Again, if the scales, whether *Shādava* or *Oudava*, deal with *Sudha*-svaras they are called *Sudha-Thānas*; and they are 49 in number.

45-46. When the svaras in all the *Moorchanas*, whether *Sampurna* (i.e. of seven svaras) or *Asampurna* (i.e. of svaras ranging from 6 to 1), are produced in all the various kinds of permutation; they form the *Koota-Thānas*. The total number of *Sampurna Koota-Thānas* is 5040; while that of *Asampurna Koota-Thānas*, formed by the elimination of one or more svaras is as follows:—That of six svaras is 720; that of five, 120; that of four, 24; that of three, 6; that of two, 2; and that of one, 1.

47. When, among the numbers 1, 2, 3, 4, 5, 6, 7, each succeeding figure is multiplied by the preceding figure or figures, the several products obtained indicate, in order, the total number of *Koota-Thānas* that can be formed out of svaras ranging from one to seven.

47-49. I shall (now proceed to) explain the *prasthāra* or expansion of the various [Koota-] Thānas. Choose any desired arrangement from any combination of the seven svaras and write it on the first line. Then, for each succeeding line, take a svara on the upper line and write it below its succeeding svara. But if the svara to be written on the lower line is found among the succeeding svaras of the upper line, choose instead that svara which is previous to it. If even that svara occurs on the upper line, choose that which is previous to the previous one and so on. To the right of the chosen svara, write down the other succeeding svaras of the upper line. And to the left of it, write the remaining svara or svaras, in the order originally adopted.

Nashita

49-52. I shall show how to discover *Nashita* or the form of a 'lost' Thāna. The regular totals must be written thus:—1, 2, 6, 24, 120, 720, 5040. The number in question must be subtracted from the last of the totals; and the remainder must be divided by that total which precedes the last. Again, the remainder occurring at the end of the division must be divided by the immediately preceding total and so on. The several quotients obtained indicate the svaras of the Thānas to be discovered. These svaras should be taken in the reverse order but calculated from the second svara in the natural order. If any remainder is indivisible, the svara previous to the second in the natural order should be chosen. This process should be repeated to the end; but the svaras once discovered should not be taken up again, that is, should be omitted.

Udhishṭa

52-54. I shall explain *Udhishṭa* or the method of finding out the number of a given Thāna. First, find out what rank after the second svara, the last svara in the given Thāna occupies among the svaras arranged in the natural order. By that number multiply the last but one total; and subtract the product from the last total. Omit both the last svara in the given Thāna as well as the corresponding one in the natural order. If the last svara in the given Thāna comes before the second among the svaras in the natural order; that last svara is omitted. This process of multiplication and subtraction should be continued to the very end. The final remainder indicates the number of the given Thāna.

Varna and its four kinds

55-56. The singing of svaras is called *Varna*; and it is of four kinds, viz, *Sthāyi*, *Ārohi*, *Avarōhi*, and *Sanchari*. When a single svara is sung a number of times with a uniform pause, it is called *Sthāyi*.

E. g:—Sa-Sa-Sa-Sa.

When all the svaras are sung in the ascending order, it is called *Ārohi*.

E. g:—Sa-Ri-Ga-Ma-Pa-Dha-N.

When all the svaras are sung in the descending order, it is called *Avarōhi*.

E. g:—Ni-Dha-Pa-Ma-Ga-Ri-Sa.

When all these processes are mixed together, it is called *Sanchari*.

E. g:—Sa-Sa-Ri-Ga; Sa-Ni-Dha: Sa-Ri-Ga.

Alankāra

57. A peculiar or idiomatic grouping of the Varnas is *Alankāra*; and I shall now speak of its 32 varieties and two more.

Technical Terms

57-59. In this chapter, the following Technical Terms are defined. A svara of the lower (or even middle) pitch is called *Mandāra*, which is also known as *Mridu* or *Prasanna*. It is written with a dot over the letter indicating it—(E.g:— \dot{a}). *Thāra* is twice as high in pitch as *Mandāra*; and it is also called *Diptha*. It is written with a short upright line over the letter indicating it—(E.g:— $\overset{|}{a}$). The svara which is repeated thrice is *Plutha*.

Five Kinds of Sthāyi

59-61. When a *Thāra*-svara comes after two *Mandāra*-svaras, it is called *Prasannādi*; and the reverse of it is called *Prasannāntina*. The terms *Prasannādyantha* and *Prasannāmadhya* are self-explanatory. Again, between two *Mandāra*-svaras, the 2nd svara or the 3rd and 4th svaras or the 5th, 6th, and 7th svaras intervene and thus give rise to three varieties all of which are called by one common name *Kramarāchitha*. These five kinds (viz, *Prasannādi*, *Prasannānta*, *Prasannādyantha*, *Prasannāmadhya*, and *Kramarāchitha*) are formed out of *Sthāyi*.

Seven Kinds of Ārohi

61-66. From out of *Ārohi*, seven kinds of svara-groups are formed. When the seven svaras of a scale are sung, in their ascending order, slowly and with a long, uniform pause, it is called *Vishāra*. But if they are rapidly pronounced, each being repeated twice, it is called *Nishkarshā*. When again the svaras are sung in pairs, consisting of the 1st and 2nd svaras, the 2nd and 3rd svaras, the 3rd and 4th svaras, the 4th and 5th svaras, the 5th and 6th svaras, the 6th and 7th svaras, and when in each pair the 2nd svara is shaken as if in *Gamaka*, it is called *Prānītha*. When from out of the seven svaras the first group consists of the 1st svara repeated thrice and followed by the 2nd, the second group consists of the 3rd svara repeated thrice and followed by the 4th, the third group consists of the 5th svara repeated thrice and followed by the sixth, and the fourth group consists of the 7th svara repeated thrice and followed by the sixth. When each of the seven svaras is repeated as many times as its place in the scale indicates, it is called *Hasitha*. Again when the seven svaras are repeated in three groups, each consisting of three svaras so arranged

that the last svara of each group becomes the first svara in the succeeding group it is called *Sandhiprachadana*. Finally, when, from out of the above-mentioned three groups, the middle svara is dropped, and when each group consists only of two svaras so arranged that the last svara of each group becomes the first svara of the succeeding group, it is called *Akshipta*. These seven kinds may also be formed out of *Avarohi*.

Thirteen Kinds of *Sanchāri*

67-77. *Sanchāri*, is of thirteen kinds. Each out of the seven svaras each is preceded and followed by its previous svara it is called *Prasāda*. When the first two svaras of a scale are repeated in ascent and descent and when the same process is applied to further groups formed by dropping, in each case, the first svara of the previous group, it is called *Prūkha*. When the first group consists of svaras in the order of 1, 3, 2 and repeated twice with the first svara tacked on at the end and when further groups are similarly formed, care being taken to leave out, in each case, the first svara of the previous group, it is called *Ravijitha*. When the svaras of a scale are repeated in groups of three and when each succeeding group is formed by leaving out the first svara of the preceding group, it is called *Akshipta*. When out of the first four consecutive svaras, the second is dropped and the remaining three are combined into a group and when further groups are similarly formed by commencing them, in each case, with the first svara of the preceding group left out, it is called *Parivārtha*. When the three svaras of every *Prasāda*-Group arranged in the order of 1, 2, 1 take two more svaras in addition in the order of 3, 1 it is called *Koojitha*. When the first three consecutive svaras with their second tacked on again at the end, form a group and when further groups are similarly formed by leaving out in each case the first svara of the previous group, it is called *Udadhitha*. When the first two consecutive svaras sung in ascent, take four more svaras, sung in descent from the fifth svara, and thus form a group and when further groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Udghatitha*. When the first group has two svaras and each succeeding group has one more svara than the preceding one and when, in every group, the thus-formed svaras, barring their final one, ascend and descend, it is called *Hankāra*. When the first group consists of the first four svaras in which the second and the third interchange and which are sung both in ascent and descent and when the subsequent groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Skhalitha*. When the first group consists of three phrases, that is, the first two, the first three, and the first four svaras of a scale and when further groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Krama*. When various groups of two svaras consist of *Samvādis*, it is *Syena*. And, finally, when the first group consists of svaras in the order of 1, 3, 2, 1 and when further groups are similarly formed by leaving out in each case the first svara of the previous group, it is called *Hradamana*. These *Sanchāri*-varieties may according to others' views be formed even out of *Avarohi*.

78. When all the svaras of a scale, from 1 to 8, are sung in the ascending order and when, at the end, the first svara is repeated, it is called *Thira-Mandra-Prasāna*.

79. When, after singing the first svara and its octave, the other seven svaras are sung in the descending order, it is called *Mandra-Thira-Prasāna*.

80. The subsequent groups of the last-mentioned two varieties are formed on the lines similar to those pointed out already by leaving out in each case the last svara of the previous group. The varieties herein described are 34 in number; but they are known to be endless.

The Importance of the *Alankāras*

81. Nevertheless, these 34 are enough for producing sweet svaras, for understanding their nature, and for forming the essential groups of them. They should therefore be learnt by every student of music.

Graha, Amsā, Nyāsa

82. The first svara in a *Rāga* is called *Graha*; the svara which (on account of its sweetness) is frequently repeated in a *Rāga* is called *Amsā*; and the svara which is at the end of, or concludes, a *Rāga* is called *Nyāsa*. These form the requisites of every *Rāga*.

VIVEKA II

VINA

1. In order to elucidate the (nature of) Rāgas, I shall describe (in the 3rd Vivēka) the Mēlas. But, now, I proceed to explain the (nature and construction of) *Vina*, which is dear to Rudra and which is helpful to a clear understanding of the Mēlas themselves.

Its Construction

2-3. *Danda* (or the Cross-Bar of the *Vina*) is *Siva*; *Thanthu* (or the Wire) is *Gowri*; *Kakubha* (or the piece of wood at its end) is *Ramāpathi*; *Pathrika* (or the Metallic piece for the wires to run over) is *Lakshmi*; *Thumba* (or the Gourd attached to the Cross-Bar) is *Brahma*; *Nābhi* (or the Round piece of wood or metal which connects the Gourd with the Cross-Bar) is *Saraswati*; *Dōraka* (or the strings used for fastening the wires) is *Ahipa* or the Lord of the Snakes; *Jiva* (or Bits of cotton, woolen, or even silken threads used for refining the sound) is the Moon; and the *Sārikas* (or the Metallic frets placed over the Cross-Bar) form the Sun. Thus, the *Vina* is the embodiment of all the gods and, as such, is able to dispel, at sight, the most heinous sin.

Its Importance

4 to 7. The *Vina* procures *Dharma* (or Righteousness), inasmuch as it is laid down in the *Vēdas* that, in connection with the Horse-Sacrifice, two Brahmins should play on the *Vina*, in concert with a third Brahmin singing. It procures *Artha* (or Wealth), inasmuch as money is soon presented to the *Vynikas*: by the kings, fond of the *Vina*. It procures *Kīma* (or the Gratification of the worldly pleasures), inasmuch as the *Vēdas* declared that women were charmed by a *Vynika* and thus made it clear that 'Kāma' was within his reach. And it procures *Mōksha* (or Salvation), inasmuch as *Yāgnavalkya* observed, in his *Smṛitih*, that whoever knew the art of playing on the *Vina* attained salvation. Thus, the *Vina* forms the means of procuring the four objects of human life and is therefore superior to any other instrument. Further, by producing sweet sounds from its frets, it facilitates the quick acquisition of *Svaragūṇas* or a knowledge of the *svaras*. With a view to obtain ever-increasing joy, both in this and that world, let the *Vina* be incessantly practised by good persons—the *Vina*, which has been mentioned in the *Śrutis* and the *Smṛitis*, which is dear to Rudra, and which has been practised by *Nārada* and others.

Rudra-Vina and its Detailed Construction

8 to 12. The *Danda* should be eleven fists and a half long. Five inches from its end, there should be an oblique hole to hold the movable peg. Above it, a small aperture should be made to pass the wire to the peg. At the sixth inch from the end of the *Danda*, there should be a second hole, also oblique, to hold the immovable peg. One inch beyond, it, there should be placed the *Mēruka* (Mēru). One inch further beyond, and below, the Mēru, a Gourd should be attached. At a distance of 23 inches from the first Gourd, there should be a second Gourd. Between the *Danda* and the tops of the gourds, there should be two *Nābhis*, circular, three inches high and three inches broad, and with a vertical hole in the centre. Attached to the other end of the *Danda*, a *Kakubha*—four inches long and four (or five) inches broad with a smooth head—should be placed and raised to a height of two inches from the surface of the *Danda*. Its frame should be inserted into that of the *Vina* and its wing-like projection should extend over the sides; and again, it should have small metallic hooks to hold the wires. Towards the right-hand side of the player and below the fourth wire, a leaf-like metallic piece, called *Pathrika* should be placed so as to be a little higher than the Mēru. Along its side, three more metallic pieces, one higher than another, should be placed. Between the *Pathrika* and the wires, chips of bamboo-barks should be placed to make the sound finer. The *Sārikas* or frets should be as broad as the Mēru or the *Kakubha*. A piece of wood, called *Patti*, eleven inches long and capable of holding ten shorter frets, should be placed along the surface of the *Danda* and towards its end. This *Patti* should extend only so far as the top of the second gourd. Cotton or silken threads, made by twisting three of them into one, should be used for fastening the wires. How to attach the gourds and other details should be learnt by observation and experience. An instrument, constructed in this style, is known as *Rudra-Vina*.

The four Kinds of Rudra Vina

15 to 17. The *Rudra-Vina* is said to be of two kinds, viz, *Sudha-Mēla* and *Madhya-Mēla*. Each of these two is of two varieties, viz, *Akhilāragamēla* and *Ekarāgamēla*. In the *Vina* of the first variety (*Akhilāragamēla*), the frets are so fixed as to produce all the *svaras* of all the Rāgas in the three Registers. While, in the *Vina* of the second variety (*Ekarāgamēla*), the frets are movable so that their places may be changed, within reasonable limits, to produce the particular *svaras* of a particular Rāga. The *Sudha-Mēla Vina* will now be described in accordance with the current practice.

Sudha-Mēla Vina

13. Over the fixed bridge (Mēru), four wires of varying thickness should be placed. On the right-hand side of the *Vina*, there should be three more wires, also of varying thickness. Of the four wires over the Mēru, the first wire should be so placed as the player could reach it with his left-hand finger.

19. The four wires should be so fastened that the first, which is below *Mandra*, produces *Anumandra Śa*; the second, *Anumandra Pa*; the third, *Mandra Śa*; and the fourth, *Mandra Ma*.

20. Of the three side-wires, the first (or topmost) produces *Mandra Śa*; the second (or middle), *Mandra Pa*; and the third (or lowest), *Madhya Śa*. These three are called 'Srutis'.

21. Even though those three wires are made to produce either *Mandra Śa*, *Madhya Śa*, and *Madhya Śa*; or *Mandra Śa*, *Madhya Śa*, and *Thāra Śa*; they are, again, called 'Srutis'.

22. Under the first or *Anumandra Śa*-wire, there should be placed six frets so as to produce the following svaras:—*Sudha Ri*, *Sudha Ga*, *Sādhāraṇa Ga*, *Mridu Ma*, *Sudha Ma*, and *Mridu Pa*.

23. Under the second or *Anumandra Pa*-wire, the same six frets should produce the following svaras:—*Sudha Dha*, *Sudha Ni*, *Kaisiki Ni*, *Mridu Śa*, *Sudha Śa*, and *Sudha Ri*.

24. *Sudha Śa* and *Sudha Ri* (mentioned in the previous verse) should not be accepted (i.e. should be omitted); for, they are again produced by the third wire. By the third or *Mandra Śa*-wire, the same svaras are produced as those produced by the first or *Anumandra Śa*-wire.

25. Of the six svaras (suggested in the previous verse) *Sudha Ma* and *Mridu Pa* should be rejected; for, they are produced, again, by the fourth wire. In fact, by the fourth or *Mandra Ma*-wire, the same frets produce the following svaras.

26-27. The first two frets produce *Mridu Pa* and *Sudha Pa*; the third is omitted; the fourth produces *Sudha Dha*; the fifth, *Sudha Ni*; and the sixth, *Mridu Śa*. There should be an additional (seventh) fret to produce *Kaisiki Ni*. The nature of the svaras produced by the four wires, which pass over the *Mēru* and the frets, has been properly described by me.

The Principle of *Samvāditva*, again

28. The combination of *Samvādi*-svaras is, as a rule, pleasing to hear. So has it been mentioned by *Śhārngadēv* and others.

29. The svaras *Śa*, *Pa*, *Śa*, *Ma* and other notes which are produced along the *Mēru* and the frets are mostly *Samvādis*; because, between any two of them there are 12 or 8 *srutis*.

Svayambhūta

30-32. Besides the svaras *Śa*, *Pa*, *Ma* though fixed *srutis* have been assigned to them in *Sāstra*, are *Svayambhūta*. That is to say, they emanate spontaneously without any effort to produce them and, as such, are not artificially-produced svaras. I shall clearly explain the reason why they are so called. In the fourth wire and above the second fret, there emanates, spontaneously and without any contact of the wire with the fret, another fine sound

similar to *Mandra Pa*. That *Mandra Pa* is *Svayan Jhu*. Likewise, the svaras *Śa* and *Ma* of the *Madhya Register* are also *Svayambhūta*, in as much as the same fourth wire, when gently touched above the 8th and 11th frets, gives rise to two other fine sounds similar to them. Hence the svaras *Śa*, *Pa*, *Śa*, *Ma* which are fine sounds similar to the actually produced *Śa*, *Pa*, *Śa*, *Ma* but having nothing to do with any wire, are *Svayambhūta*.

33-34. The svaras *Ri*, *Dha*, *Ri*, *Mridu Pa* and others (of the type of *Ga Ni-Ga-Pa*) which had been located according to the *Sāstra* on the analogy of *Śa-Pa-Śa-Ma* that emanate on the *Mēru* are also *Svayambhūta*. Over the 5th fret and below the first 3 wires, there are produced three-finely-sounding svaras similar to *Pa*, *Ga*, *Pa*, which are produced by the same three wires striking against the same 8th fret. It is not regarded as an error if among the above-mentioned svaras some happen to be a little more or a little less than one *sruṭi*.

35. The fact that the svaras in *Anumandra*, *Mandra*, and *Thāra Registers* correspond, in nature, to the svaras located in the *Madhya Register* is acknowledged by those that have a sound knowledge of the svaras. The above authoritative description was given by me as the result of my thinking and experience.

Sudha Mēla Vina, again

35. In the *Anumandra* and *Mandra Registers*, twelve svaras are produced at the *Mēru* and the frets. A corresponding number of frets to produce such svaras should be placed in the *Madhya* and *Thāra Registers*, in accordance with the measure of their respective *srutis*.

37. Some say the number of frets required is fourteen; while, others choose to add one more, in order to produce the *Athithāra Śa*. The svaras in both the *Madhya* and *Thāra Registers* are agreeable only when they are produced in the fourth wire.

38. Why were not the five svaras, viz, *Anthara Ga*, *Kākali Ni*, *Thivra Ri*, *Thivra Dha*, and *Thivratama Ma* given their respective frets, as in the case of the twelve svaras? I shall state the reason.

39. When, at the frets producing *Sādhāraṇa Ga* and other svaras, the wire is drawn aside (to increase its tension) and the *srutis* are thereby intensified in pitch, the five (additional) svaras, in question, are manifested. Hence there is no separate mention of them.

40. Some say that, at the *Nishāda* (fifth) fret of the *Madhyama* (fourth) wire, *Kaisiki* and *Kākali Ni*'s can be produced by drawing that wire aside. The insertion of an additional fret is, according to their view, unnecessary.

41. (Where a fret to produce *Kaisiki Ni* is omitted) *Anumandra Ma* takes the place of *Anumandra Śa*. (Of the svaras produced in that *Anumandra Ma*-wire) *Ma* and *Mridu Pa* alone should be accepted and the rest should be rejected, as they reoccur in the *Anumandra Pa*-wire.

42. Inasmuch as the Human Body and the Vina are said, in the Śāstra to be equal by virtue of the equality of the sounds produced, the Vina, like the human body, should have only three octaves, *Mandra*, *Madhya* and *Thāra*; but it should not have Anumandra octave. Yet, it has: why?

43. (In reply) Śhārngadēv says that a very delicate sound, called *Athithāra*, manifests itself at the region of the navel and suggests that the Vina should have a corresponding Anumandra svara. Hence the Vina is rightly said to have Anumandra svara.

Madhya Mēla Vina

44-47. The other Vina, viz, *Madhya Mēla Vina* is now described. Of the four wires passing over the Mēru, the first should produce Anumandra *Pa*; the second, *Mandra Sa*; the third, *Mandra Pa*; and the fourth, *Madhya Sa*. The three sruti-wires on the side should, beginning from the top, produce *Mandra Sa*, *Mandra Pa*, and *Madhya Sa* respectively. The nature of the svaras produced along the six frets is the same as in the *Sudha Mēla Vina*; and the authority as to their acceptability is also the same. But *Sa* and *Ri* of the two wires of Anumandra *Pa* and *Mandra Pa* are useless, as they occur again in the two wires of *Mandra Sa* and *Madhya Sa*. There are not as many frets in the *Madhya Mēla Vina* as in the *Sudha Mēla Vina*. The remaining frets should according to the views of a few others produce *Athithāra* svaras.

48. According to certain views, the 1st and 3rd wires of the *Madhyamēla Vina* should produce *Ma* instead of *Pa*. In other respects as before. *Ma* and *Mridu Pa* produced at the 5th and 6th frets of the second (or *Mandra Sa*) wire should be rejected as they occur again at the Mēru and the 1st fret of the third (or *Mandra Ma*) wire.

49. A few others leave the first three wires of the *Madhyamēla Vina* and place the frets only under the fourth (or *Madhya Sa*) wire with a view to produce the three octaves *Madhya*, *Thāra*, and *Athithāra*.

50. But they leave out the fret which produces *Athithāra Pa*. On the left-side of the Vina one sruti wire gives rise to *Mandra Sa*; and on its right side, two sruti wires give rise to *Madhya Sa* and *Thāra Sa* respectively.

51. Some are of opinion that the *Athithāra* svara should be produced in a string of the Vina because of the existence in the human voice of *Krithāra* sound as suggested by the ancient teachers of music. But the shrill sound of the *Athithāra* makes it unpleasant and unmusical to hear.

52. There are still other kinds of Vinas which are not described here, on account of their wide renown. But any authorised variety, though unmentioned here, is worthy of acceptance.

VIVEKA II

MĒLAS

1. Now, the *Mēlas* are described and arranged in their natural ascending order of svaras. They are 960 in number; and they are formed out of 15 varieties in which *Ri*, *Ga*, *Ma*, *Dha*, *Ni* divide themselves according to the prescribed number of the srutis.

The Fifteen Varieties of Ri, Ga, Ma, Dha, Ni

2 to 4. The fifteen varieties of *Ri*, *Ga*, *Ma*, *Dha*, *Ni* are, in order, as follows:—(1) *Tāvira Ri*, (2) *Thivirathara Ri*, (3) *Thivirathama Ri*; (4) *Sādhāra Ga*, (5) *Antāra Ga*, (6) *Mridu Ma*, (7) *Thivirathama Ga*; (8) *Thivirathama Ma*, (9) *Mridu Pa*; (10) *Thivira Dha*, (11) *Thivirathara Dha*; (12) *Thivirathama Dha*; (13) *Kaṣiki Ni*, (14) *Kākali Ni*, (15) *Mridu Sa*. The first three are the varieties of *Ri*; the next four, of *Ga*; the next two, of *Ma*; the next three, of *Dha*; and the next three, of *Ni*.

An Explanation

5 to 7. It has been pointed out that *Mridu Ma* is only a variety of *Ga*; *Mridu Pa*, a variety of *Ma*; and *Mridu Sa*, a variety of *Ni*. I shall explain the changes effected by the svaras from out of the fifteen. Just as the svara preceding *Sudha Ri* is *Sa*, so each svara preceding any one of the three *Ri*'s is *Sa*. Again, just as the svara preceding *Sudha Ga* is *Ri*, so each svara preceding any one of the four *Ga*'s is *Ri*. Further again, just as the svara preceding *Sudha Ma* is *Ga*, so each svara preceding any one of the two *Ma*'s is *Ga*. Still further again, just as the svara preceding *Sudha Dha* is *Pa*, so each svara preceding any one of the three *Dha*'s is *Pa*. And finally, just as the svara preceding *Sudha Ni* is *Dha*, so each svara preceding any one of the three *Ni*'s is *Dha*. Thus the nature of the svara (the and others) has been ascertained, whether they stand in their own sruti or in those of others or in any variety of others.

The Number of the Mēlas

8. The total number of the *Mēlas* which contain one, two, three, four, or five distinct varieties of svaras grouped under *Ri*, *Ga*, *Ma*, *Dha*, *Ni* are respectively 15, 89, 261, 378 and 216. The changeless *Sa* is an additional one. [In all, 960].

The Groups of the Mēlas

9-12. The fifteen svaras are termed 1st, 2nd, and so forth up to the 15th. I shall now determine the groups of the *Mēlas*, which make up the

totals 87 and so on and which indicate the mélas beginning with one, two, three four, or five distinct svaras. The Mélas which begin with any one of the fifteen varieties, taken singly, are fifteen in number; and they may be arranged under five heads, such as 3 of *Ri*, 4 of *Ga*, 2 of *Ma*, 3 of *Dha* and 3 of *Ni*. When the svaras are taken in pairs we get 12 mélas under each *Ri*, 8 under each *Ga* 6 under each *Ma*, and 3 under each *Dha*. When the mélas begin with three distinct svaras we get 53 under each *Ri*, 21 under each *Ga* and 9 under each *Ma*. When the mélas begin with four distinct svaras, we get 102 under each *Ri* and 18 under each *Ga*. The mélas which begin with five distinct svaras are 72 under each *Ri*. If from any previous total we deduct the number of the Mélas in any one of the five groups we get corresponding figures for the succeeding groups.

The Method of expanding the Mélas

13-17. For the sake of expanding the Mélas, let "1-4-8-10-13" form the first (or starting) row. Let its last figure (viz 13) be increased gradually by one and arranged one below another till it reaches 15. After reaching 15, let the penultimate figure of the said first row (viz 10) be increased gradually by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the penultimate figure reaches 12, let the 3rd figure from the last (viz, 8) be increased gradually by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the said 3rd figure reaches 9, let the 4th figure from the last (viz, 4) be increased gradually by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the said 4th figure reaches 7, let the 5th figure from the last (viz, 1) be increased gradually by one and arranged one below another, while the other figures of the said first row are repeated as before. It is thus the expansion of two or more svaras is accomplished.

Nashita

18-21. Subtract from the number of the given Méla one by one of the group-figures of the same variety; and write the starting line, beginning with the number of the group figure, obtained just where the subtraction stops. If in the very beginning the subtraction is not possible, commence the starting line with 1. Again, subtract from the remainder obtained, one by one of the group-figures of the preceding variety, care being taken to see that those figures should (a) not belong to the first group (b) be below the corresponding figure written on the starting line and (c) also make a combination of their total number; with the figure already written on the starting line possible. The last remainder obtained after subtracting one by one of the group-figures should be such as its combination with the last figure in the starting line, when diminished, by one, may produce a figure which is not equal to, or less than, the preceding one or which does not indicate only a variety of the same note as the preceding one.

Udhishita

22-23. Write on the first line the form of the given Méla. Write on the second line the starting line of the same variety. Find out the excess of the given Méla, over the starting line under the corresponding figures. Let the excess indicate the number of the group-figures of the correspondingly preceding columns as in the process of Nashita. Add all these figures. Add, to the total obtained, the remaining ones above the first figure, indicated in the starting line. Add at last 1 to the total given. We get the Udhishita Méla, that is, the 'number' of the given Méla.

The Mélas Omitted

24. From out of the total number (960) of Mélas, so many as 105 should be rejected; because every one of them contains two svaras which are apparently distinct but which stand on a single sruti. They were taken into account merely for the sake of Prasthāra, just as those which were not Kootathānas were reckoned along with Kootathānas for calculation.

Author's Prayer

25. I have incidentally and of my own choice explained the method of expansion with Nashita and Udhishita, though they have not been stated by the ancient masters of music. I request, therefore, the kindly disposed learned men not to disregard what I have done.

The Names of the 23 Mélas

26-31. I shall refer only to 23 Mélas which have given rise to the well-known Rāgas in current use. I shall describe 1 of Sudha-svaras; 2 containing 1 Vikritha each; 7 containing 2 Vikrithas each; 4 containing 3 Vikrithas each; 8 containing 4 Vikrithas each; and 1 containing 5 Vikrithas. The number of the minor Mélas classed under each of the six groups is not the same throughout; one is smaller or larger than the other. I shall now mention the names of these Méla Rāgas:—Mukhāri, Rāvagupthi, Sāmavardhi, Thōdi, Nōdarānkri, Bhairava, Vasantha, Vasanthabhairavi, Māvagowda, Rithigowda, Abhira Nata, Hammira, Sudha-Varādi, Sudhānkri, Sīrāga, Kalyāna, Kambhōdi, Mallāri, Sāmātha, Karmātagowda, Desākshi, Sudhānta and Sārānga. These are the 23 Mélas. I shall now describe these (23) Mélas, beginning with Mukhāri along with their characteristics.

(1) Mukhāri

32. In the Méla of 'Mukhāri', there are seven svaras, Shadja and others which are all Sudhas. From it are derived Mukhāri, Thurushkathodi and others.

(2) Rāvagupthi

33. 'Rāvagupthi' has six Sudha-svaras viz Sa Ri Ma Pa Dha Ni and one Vikritha-Svara viz Anuthara Ga. From it, are derived Rāvagupthi and others.

(3) *Sāmavarālī*

34. In the Mēla of 'Sāmavarālī', the svaras *Sa Ri Gā Ma Pa Dha* are Sudhas; while *Kākalī Ni* is Vikritha. From it, are derived *Sāmavarālī*, *Vasavthavarālī* and others.

(4) *Thōdi*

35. In the Mēla of *Thōdi*, *Sādhārana Gā* and *Kaisiki Ni* are, the two Vikrithas; while *Sa Ri Ma Pa Dha* are Sudhas. *Thōdi* and others are derived from it.

(5) *Nādarāmakri*

36. In the Mēla of 'Nādarāmakri', *Sadhārana Gā* and *Mridu Sa* are the two Vikrithas; while *Sa Ri Ma Pa Dha* are Sudhas. From it are derived *Nādarāmakri* and others.

(6) *Bhairava*

37. In the Mēla of 'Bhairava', *Sa Ri Ma Pa Dha* are Sudhas; while *Anthara Gā* and *Kaisiki Ni* are Vikrithas. From it, are derived *Bhairava*, *Powravika* and others.

(7) *Vasantha*

38. In the Mēla of 'Vasantha', *Sa Ri Ma Pa Dha* are Sudhas; while *Anthara Gā* and *Kākalī Ni* are Vikrithas. From it, are derived *Vasantha*, *Takka Hijejja*, *Hindbla* and others:

(8) *Vasanthabhairavi*

39. In the Mēla of 'Vasanthabhairavi', *Sa Ri Ma Pa Dha* are Sudhas; while *Mridu Mā* and *Kaisiki Ni* are Vikrithas. From it, are derived *Vasanthabhairavi*, *Maravi* and others.

(9) *Mālavagowda*

40 to 42. In the Mēla of *Mālavagowda*, *Sa, Ri, Ma, Pa, Dha* are Sudhas; while *Mridu Mā* and *Mridu Sa* are Vikrithas. From it, are derived *Mālavagowda*, *Chaitthagowda*, *Poorvi*, *Pahadi*, *Dēvagāndhāra*, *Gondakāya*, *Kuranji*, *Bahuli*, *Rāmakri*, *Pāvaka*, *Asavari*, *Panchama*, *Bangāla*, *Sudhāra*, *Itha*, *Gurjari*, *Paraja*, *Sudhagowda* and others.

(10) *Rithigowli*

43. In the Mēla of 'Rithigowli', *Sa, Ri, Gā, Ma, Pa* are Sudhas; while *Thivrathara Dha*, and *Kaisiki Ni* are Vikrithas. From it, are derived *Rithigowli* and others.

(11) *Abhiranāta*

44. In the Mēla of 'Abhiranāta', *Sa, Ma, Pa, Dha* are Sudhas; while *Thivrathara Ri*, *Sādhārana Gā* and *Mridu Sa* are Vikrithas. From it, are derived *Abhiranāta* and others.

(12) *Hamira*

45. In the Mēla of 'Hamira', *Sa, Ma, Pa, Dha* are Sudhas; while *Thivrathara Ri*, *Mridu Mā*, and *Mridu Sa* are Vikrithas. From it, are derived *Hamira*, *Vihangada*, *Kedara*, and others.

(13) *Sudhavardī*

46. In the Mēla of 'Sudhavardī', *Sa, Ri, Pa, Dha* are Sudhas; while *Sādhārana Gā*, *Thivrathama Mā* and *Mridu Sa* are Vikrithas. From it, are derived *Vardī* and others.

(14) *Sudharamakri*

47. In the Mēla of 'Sudharamakri', *Sa, Ri, Pa, Dha* are Sudhas; while *Mridu Mā*, *Thivrathama Mā*, and *Mridu Sa* are Vikrithas. From it, are derived *Sudharamakri*, *Lalitha*, *Jaiṭhāsri*, *Thrāvani*, *Dēsi*, and others.

(15) *Srirāga*

48-49. In the Mēla of 'Srirāga', *Sa, Ma, Pa* are Sudhas; while *Thivra Ri*, *Sādhārana Gā*, *Thivra Dha*, and *Kaisiki Ni* are Vikrithas. From it, are derived *Srirāga*, *Mālavasri*, *Dhanyāsi*, *Bhairavi Dhavala*, *Saindhavi*, and others known by different names in different localities.

(16) *Kalyāna*

50. In the Mēla of 'Kalyāna', *Sa, Pa Dha* are Sudhas; while *Thivra thara Ri*, *Sādhārana Gā*, *Mridu Pa* and *Mridu Sa* are Vikrithas. From it are derived *Kalyāna* and others.

(17) *Kāmbhōdi*

51. In the Mēla of 'Kāmbhōdi', *Sa, Ma, Pa* are Sudhas; while *Thivra thara Ri*, *Anthara Gā*, *Thivrathara Dha*, and *Kākalī Ni* are Vikrithas. From it, are derived *Kāmbhōdi*, *Dēvakri* and others.

(18) *Mallāri*

52-54. In the Mēla of 'Mallāri', *Sa Ma Pa* are Sudhas; while *Thivra thara Ri*, *Anthara Gā*, *Thivrathara Dha* and *Mridu Sa* are Vikrithas. From it, are derived *Mallāri*, *Patamullāri*, *Poorvagowda*, *Bhupali*, *Gowda*, *Sankarābhara*, *Natanārāyasa*, *Nārāyagowda*, another *Kedara*, *Sālanakāta*, *Vēlavāli*, *Madhyamādi*, *Sāvēri*, *Sourashtri*, and others.

(19) *Samantha*

55. In the Mēla of 'Samantha', *Sa Ma Pa* are Sudhas; while, *Thivra thama Ri*, *Anthara Gā*, *Thivrathama Dha*, and *Kākalī Ni* are Vikrithas. From it, are derived *Samantha* and others.

56-57. In the Mēla of 'Karnātagowda,' *Sa Ma Pa* are *Sudhas*; while *Thivratama Ri*, *Mridu Ma*, *Pavara Dha*, and *Kaisiki Ni* are *Vikrīthas*. From it are derived *Karnātagowda*, *Atāna*, *Nāgādhvani*, *Sudhabangāla*, *Varganāta*, *Thurushkathōdi* (Iraq) and others.

(21) *Dāsākshi*

58. In the Mēla of 'Dāsākshi,' *Sa, Ma, Pa* are *Sudhas*; while *Thivratama Ri*, *Mridu Ma*, *Thivratama Dha* and *Mridu Sa* are *Vikrīthas*. From it, are derived *Dāsākshi* and others.

(22) *Sudhanāta*

59. In the Mēla of 'Sudhanāta,' *Sa, Ma Pa* are *Sudhas*; while *Thivratama Ri*, *Mridu Ma*, *Thivratama Dha* and *Mridu Sa* are *Vikrīthas*. From it, are derived *Sudhanāta* and others.

(23) *Sāranga*

60. In the Mēla of 'Sāranga,' *Sa, Pa* are *Sudhas*; while *Thivratama Ri*, *Thivratama Ga*, *Mridu Pa*, *Thivratama Dha*, and *Mridu Sa* are *Vikrīthas*. From it, are derived *Sāranga* and others.

RĀGAS

Rāga defined

1. 'Rāga' is a special arrangement of sounds pleasing to the ear and constituted by *Graha*, *Amsa*, *Nyāsa* etc. The well-known Rāgas vary in number according to the various views of the ancient masters.

Its first three kinds

2-3. The less-known Rāgas, taking their birth in particular localities, are as endless in number as the waves of the ocean. They are of three kinds, *Sudha*, *Chāyāraga*, and *Sankirna*. 'Sudha' Rāgas produce joy by dint of their own virtues; 'Chāyāraga' Rāgas, by those of others; and 'Sankirna' Rāgas, by both. Thus Sankara expressed his view.

Its second three kinds

4. Rāgas are, again, *Superior*, *Middling* and *Inferior*. 'Superior' Rāgas are those which are fit for *Alāpa*, *Alāpti* and *Prabandha*. 'Middling' Rāgas are similarly fit for *Alāpa* etc but rarely used. While, 'inferior' Rāgas are very much in fashion but not fit for *Alāpa* etc.

Its third three kinds

5-7. *Dāsi*-Rāgas which are different in different countries are characterised by *Poorna*, *Andāva* and *Shūdhāva*. I shall briefly describe them from the standpoint of the Mēlas, according to the prevailing views and mention their divisions, *Graha* etc and also their times of singing.

Mukhāri and Thurushkathōdi

8. 'Mukhāri' is *Sampurna*; it has *Sa* for *Graha*, *Amsa* and *Nyāsa*; and it may be sung always. 'Thurushkathōdi' is, again, *Sampurna*; it has *Ga* for *Graha*, *Amsa* and *Nyāsa*; it must be sung after the dawn; and it is of a *Chāyā* nature.

Revagupthi and Samavarāli

9. 'Revagupthi' has no *Sa* and *Pa*; it has *Ri* for *Graha*, *Amsa*, and *Nyāsa*, and must be sung in the evening. While 'Samavarāli' is *Sampurna*, has *Sa* for *Graha*, *Amsa* and *Nyāsa* and may be sung always.

10. 'Vasanthavarāli' has no *Ri* and *Pa*; it has *Ga* for Graha and Amsa and *Sa* for Nyāsa; and it may be sung always. While 'Thōdi' is Sampurna, has *Ga* for Graha, Amsa and Nyāsa and must be sung in the dawn or a little after it.

Nādarāmakri and Bhairava

11. 'Nādarāmakri' is Sampurna, has *Sa* for Graha, Amsa and Nyāsa and must be sung in the night. While 'Bhairava' is also a Sampurna, has *Dha* for Graha and Amsa and *Sa* for Nyāsa and must be sung in the morning.

Powaravi and Vasantha

12. 'Powaravi' has only a little use of *Ri* and *Pa*; has *Sa* for Graha, Amsa and Nyāsa; and must be sung in the morning. While, 'Vasantha' is Sampurna; has *Si* for Graha, Amsa and Nyāsa; and must be sung at daybreak.

Takka and Hija

13. 'Takka' is Sampurna; has *Si* for Graha, Amsa and Nyāsa; and must be sung at the end of the day. While, 'Hija' is Akhila (or Sampurna) has *Ma* for Graha and Amsa and *Sa* for Nyāsa; and must be sung in the evening.

Hindōla and Vasanthabhairavi

14. 'Hindōla' has no *Ri* and *Pa*; has *Ma* for Amsa and *Si* for Graha and Nyāsa; and may be sung always or at day break. While 'Vasanthabhairavi' has no *Pa*; has *Sa* for Graha, Amsa and Nyāsa; and must be sung at daybreak.

Māravika, Malavagowda and Chaitihigowda

15-16. 'Māravika' has no *Ri* and *Dha*; has *Ga* for Graha and Amsa and *Sa* for Nyāsa; and may be sung always. While 'Malavagowda' is Sampurna or at times, has no *Ga* and *Dha*; has *Ni* for Graha, Amsa, and Nyāsa or at times has *Sa* for Nyāsa; and must be sung at dusk. While, again, 'Chaitihigowda' has no *Ga* and *Dha*; has *Ni* for Amsa and *Sa* for Graha and Nyāsa; and must be sung in the evening.

Poorvi and Pādi

17. 'Poorvi' is Sampurna; has *Sa* for Graha and Nyāsa and *Ga* for Amsa; and must be sung in the evening. While 'Pādi' has no *Ga*; has *Sa* for Graha, Amsa and Nyāsa; and deserves to be sung in the evening.

Dēvagāndhāra and Gowdakriya

18. 'Dēvagāndhāra' has no *Ga* and *Ni*; has *Ri* for Graha, *Pa* for Amsa, and *Sa* for Nyāsa; and may be sung always. While 'Gowdakriya' has no *Dha*; has *Sa* for Graha, Amsa and Nyāsa; and must be sung in the morning.

Kurañji and Bahuli

19. 'Kurañji' has only a little use of *Dha*; has *Si* for Graha, Amsa and Nyāsa and may be sung always. While 'Bahuli' has no *Ma* and *Ni*; has *Si* for Graha, Amsa and Nyāsa and must be sung in the afternoon.

Rāmakri and Pāvaka

20. 'Rāmakri' is Sampurna; has *Sa* for Graha, Amsa, and Nyāsa or, at times has *Ga* for Graha and Amsa and may be sung always. While 'Pāvaka' has no *Ni*; has *Ga* for Graha, *Dha* for Amsa and *Sa* for Nyāsa; and may be sung always.

Asāvāri and Pañchama

21. 'Asāvāri' is Sampurna; has *Ma* for Graha and Amsa and *Sa* for Nyāsa; and may be sung always. While, 'Pañchama' has no *Ri*, has *Pa* for Graha and Amsa and Nyāsa; and must be sung at daybreak.

Bangāla and Sudhalalitha

22. 'Bangāla' is Sampurna; has *Sa* for Graha and Amsa and Nyāsa; and may be sung always. While, 'Sudhalalitha' is Sampurna or at times has no *Pa*; has *Sa* for Graha, Amsa and Nyāsa; and must be sung at daybreak.

Gurjarika and Paraj

23. 'Gurjarika' has no *Pa*; *Ri* for Graha, Amsa and Nyāsa; and deserves to be sung in the morning. While Paraj has only a little use of *Ni*; has *Ga* for Graha and Amsa and *Sa* for Nyāsa; and has *Ga* and *Dha* for Gamaka-use; and may be sung always.

Sudhagowda and Rithigowda

24. 'Sudhagowda' has only a little use of *Ni*; has *Sa* for Graha and Nyāsa and *Pa* for Amsa; and must be sung at dusk. While 'Rithigowda' is Sampurna, has *Ni* for Graha, Amsa and Nyāsa; and must be sung in the evening.

Abhiri and Hammir

25. 'Abhiri' is Sampurna, has *Ga* for Graha and Amsa and *Sa* for Nyāsa and must be sung at dusk. While Hammir has only a little use of *Ni*; has *Ga* for Graha, *Pa* for Amsa, and *Sa* for Nyāsa; and must be sung in the night.

Vihangada and Vāsāra

26. 'Vihangada' has only a little use of *Dha*; has *Ni* for Amsa, and *Sa* for Nyāsa and must be sung in the night. While 'Vāsāra' has only a little use of *Ri* and *Dha*; has *Ga* for Graha and Amsa and *Sa* for Nyāsa; and must be sung in the night.

27. 'Sudhavatī' is Sampurna; has *Ri* for Graha and *Sa* for Amsa and Nyāsa and must be sung in the day-time. While 'Dēśakrī' is Sampurna; has *Sa* for Graha, Amsa and Nyāsa, has *Ma* and *Ni* for Gamaka-use; and must be sung in the noon.

Lalitha and Jaithāsri

23. 'Lalitha' is Sampurna or has at times no *Pa*, has *Sa* for Graha and Nyāsa and *Dha* for Amsa and must be sung at daybreak. While 'Jaithāsri' has only a little use of *Ri* and *Dha*, has *Sa* for Graha and Nyāsa and *Ga* for Amsa and must be sung in the morning.

Thrāvani and Dēsi

29. 'Thrāvani' is Sampurna, has *Ri* for Graha and Amsa and *Sa* for Nyāsa and must be sung in the evening. While 'Dēsi' has only a little use of *Ga*, has *Ri* for Graha, Amsa and Nyāsa and may be sung always.

Srīrāga, Mālāsri and Dhanyāsi

30-31. 'Srīrāga' has no *Ga* and *Dha* or is at times, Sampurna; has *Ri* for Graha and Amsa and *Sa* for Nyāsa and must be sung at dusk. While 'Mālāsri' is Sampurna or has at times only a little use of *Ri* and *Dha*, has *Sa* for Graha, Amsa and Nyāsa or at times *Ni* for Graha and Amsa and is sung usually at the beginning of any function for prosperity's sake; but it may be sung always. While again 'Dhanyāsi' has only a little use of *Ri* and *Dha*, has *Sa* for Graha, Amsa and Nyāsa and must be sung in the morning time.

Bhairavi and Dhavala

32. 'Bhairavi' is Sampurna; has *Sa* for Graha, Amsa, and Nyāsa; is characterised by the full use of *Ri* and *Pa*; and may be sung always. While 'Dhavala' has no *Ri* and *Dha*; has *Sa* for Graha, Amsa and Nyāsa; is characterised by the full use of *Pa*; and may be sung always.

Saindhavi and Kalyāna

33. Saindhavi has no *Ga* and *Ni*; has *Sa* for Graha, Amsa and Nyāsa; is amenable to Gamaka use; and may be sung always. While 'Kalyāna' is Sampurna; has *Sa* for Graha and Nyāsa and *Ga* for Amsa and must be sung at dusk.

Kāmbōdhi and Eśakri

34. 'Kāmbōdhi' is Sampurna or, at times has no *Ri*; has *Sa* for Graha, Amsa and Nyāsa; and must be sung in the evening. While 'Eśakri' is Sampurna or, at times, has no *Pa*; has *Sa* for Graha, Amsa and Nyāsa; and must be sung in the afternoon.

Mallari, Natayuk and Poorogowda

35. 'Mallari' and 'Natayuk' have each no *Ga* and *Ni*; have each *Dha* for Graha, Amsa and Nyāsa; and must be sung, after day break. While 'Poorogowda' is Sampurna; has *Sa* for Graha and Nyāsa; and *Ga* for Amsa; and must be sung at noon.

Bhūpali and Gowda

36. 'Bhūpali' has no *Ma* and *Ni*; has *Sa* for Graha and Nyāsa and *Ga* for Amsa; and must be sung at day break. While 'Gowda' has only a little use of *Ni*; has *Dha* for Graha, Amsa and Nyāsa; and must be sung in the afternoon.

Sakarābarana and Natanarayana

37. 'Sakarābarana' is Sampurna; has *Sa* for Graha, Amsa and Nyāsa; and must be sung at day-break. While 'Natanarayana' is Sampurna; has *Sa* for Graha and Nyāsa and *Ga* for Amsa; and must be sung in the afternoon.

Narayanagowda and Kēdāra

38. 'Narayanagowda' has no *Ri*; has *Ga* for Graha, Amsa and Nyāsa; and must be sung at day-break. While 'Kēdāra' (the second) is Sampurna; has *Ni* for Graha, Amsa and Nyāsa; and must be sung in the night time.

Sāṅkanāta and Vēlavali

39. 'Sāṅkanāta' is Sampurna; has *Sa* for Graha, Amsa, and Nyāsa; and must be sung in the evening. While 'Vēlavali' is Sampurna or, at times, has no *Ri* and *Pa*; has *Dha* for Graha, Amsa and Nyāsa; and must be sung at dawn.

Madhyamādi and Saveri

40. 'Madhyamādi' has no *Ri* and *Dha*; *Ma* for Graha, Amsa and Nyāsa and must be sung at dawn. While 'Saveri' has no *Sa* and *Pa*; has *Dha* for Graha, Amsa and Nyāsa; and must be sung at dawn.

Saurashtra and Śimantha

41. 'Saurashtra' is Sampurna; has *Sa* for Graha, Amsa and Nyāsa; and must be sung in the evening. While, 'Śimantha' is Sampurna; has *Sa* for Graha, Amsa and Nyāsa; and must be sung in the evening.

Karāṇḍa and Attāna

42. 'Karāṇḍa' has at times no *Ri* and *Dha* but is otherwise Sampurna; has *Ni* for Graha, Amsa and Nyāsa; and must be sung at midnight. While 'Attāna' is Sampurna; has *Pa* for Graha, *Dha* for Amsa and *Sa* for Nyāsa, and must be sung in the night time.

Nāgadhvani and Sudhahangulā

43. 'Nāgadhvani' is Sampurna; has *Sr* for Graha, *Amsa* and *Nyāsa* and may be sung always. While 'Sudhahangulā' is Sampurna, has *Ma* for Graha, *Amsa* and *Nyāsa* and must be sung at day break.

Varnanāta and Thurushkathōdi (Ira)

44. 'Varnanāta' is Sampurna; has *Sr* for Graha. *Amsa* and *Nyāsa*; and must be sung at midnight. While 'Thurushkathōdi' (Ira) is Sampurna, has *Ma* for Graha *Amsa* and *Nyāsa*; is amenable to the use of *ganakas*; and must be sung at midnight.

Dāsakshi and Sudhanāta

45. 'Dāsakshi' has in ascent no *Ma* and *Ni*, has *Ga* for Graha, *Amsa* and *Nyāsa* and must be sung at daybreak. While 'Sudhanāta' is Sampurna, has *Sa* for Graha, *Amsa* and *Nyāsa* and must be sung at dusk.

Sāranga

46. 'Sāranga' is Sampurna, has *Sr* for Graha, *Amsa* and *Nyāsa* and must be sung in the afternoon. Thus, the *Rāgalakṣya*s have been briefly noticed from various standpoints.

VIVEKA V

RĀGA-FORMS

1. Having made a brief reference to the *Rāgas* and their characteristics, according to the *Melas* to which they belong; I shall now enumerate them, at length, according to the time of their singing.

Rāgas amenable to the Time-theory

2-6. The following *Rāgas* are amenable to the Time-theory and should each be sung in that particular period of time which is singled out of the eight periods beginning with Day-break, and prescribed:—*Sankarābharana*, *Vēṅkavali*, *Bhūpālī*, *Sudhalalitha*, *Vasāntha*, *Hindola*, *Vibhāsālalitha*, *Jaijāsri*, *Dhanyāsi*, *Bhairavi*, *Powravi*, *Thōdi*, *Thurushkathōdi*, *Mallāri*, *Natānāllāsi*, *Gōnda*, *Poorvagowda*, *Dēsikāra*, *Sudhavarāsi*, *Bābuli*, *Sāranga*, *Natānārayana*, *Dīvākriya*, *Saurāshtra*, *Chaitthigowda*, *Poorvi*, *Thrāvāni*, *Kāmbhōdi*, *Sudhanāta*, *Abhīri*, *Kalyāna*, *Srīkṛā*, *Mālavagowda*, *Gowda*, *Karṇāta*, *Aḍḍāra*, *Varnānāta*, *Hamīra*, *Kēḍāra*, and *Vivahangāda*.

The Timings of the Rāgas

7-10. The *Rāgas* beginning with *Sankarābharana* should be sung at daybreak; the *Rāgas* beginning with *Jaijāsri*, in the morning; the *Rāgas* beginning with *Thōdi*, in the dawn; the *Rāgas* beginning with *Gōnda*, in the noon; the *Rāgas* beginning with *Bābuli*, in the afternoon; the *Rāgas* beginning with *Saurāshtra*, in the evening; the *Rāgas* beginning with *Sudhanāta*, in the dusk; and the *Rāgas* beginning with *Karṇāta*, in the night. And finally the following *Rāgas* may be sung always—*Mālavāsi*, *Dhāvāla*, *Mulāhāri*, *Ratnākriya*, *Pavaka*, *Saindhāvi*, *Asvārī*, *Gāndhāra*, *Māṇavi*, and *Paraj*. The above-mentioned *Rāgas* deserve to be sung successively in their respectively appointed times. Now, I shall describe the various *Rāga-Forms* in the *Ārya-metre-verses*.

What 'Rōpa's' mean:

11. That is called *Rōpa* which by being embellished with sweet *dhvani* of *svaras*, brings a *Rāga* vividly before one's mind. It is of two kinds—*Sālitma* and *Dhvanyāsi*, of which the former has many phases and the latter only one.

12-13. The first kind, viz, *Nādātma Rōpa*, which is reputed to be well relished by the people, is first described. Any collection of svaras of whatever arrangement is, for that matter, a *Rōpa*. *Ālāpāna*, *Moorchāna*, *Sudha Thāna*, *Alankāra*, *Kōpta Thāna* and their commingling—a few of these should be known or recognised by their rōpas.

The Names of the Various Methods of Vina Playing

14-16. Of the endless methods of Vina-Playing, I shall mention only twenty methods which are prominently prevalent in *Dēsi* and two registers. In all, I shall refer to 22 varieties, culled out by me. They are:—*Prathihathi*, *Āhathi*, *Anuhathi* and *Ahathi*; *Peeda*, *Dōlāna*, *Vikarsha* and *Gamaka*; *Kampa*, *Gharshana*, *Mudra*, *Sparsa*, *Naimya*, *Pluthi* and *Druthi*; *Paratha* and *Uchatha*; two *Nijathas*; *Sama*, *Mridu* and *Katina*. The characteristics of these varieties are described, in order, in terms of the Vina.

Prathihathi and Āhathi

17. 'Prathihathi' is the name given to that majestically-sublime sound which is produced on the Vina by a double-beat, the first being a beat proper on the string which results in the production of a svara (usually, *Sa*) and the second being a quick passing of the fingers along the wire to that svara's octave and thus producing a *Hu nkāra* sound. When after the production of a Svara with a beat, higher svaras including the first svara's octave are produced without any more beating, the resulting sound is called 'Āhathi'.

Anuhathi, Ahathi, Peeda, and Dōlāna

18. 'Anuhathi' is the same majestically-sublime sound as Prathihathi; but, while the latter is produced on the Vina by a double-beat, the former is produced by a single-beat. But if the same sound is produced with no beat at all (probably with a *menā*) the Anuhathi is called 'Ahathi.' Again, 'Peeda' is the name given to such a manipulation of the finger as produces the sound of a double note, the first being louder than the second. While 'Dōlāna' is the sound produced by passing the fingers to and fro along the frets.

Vikarsha, Gamaka, Kampa and Gharshana

19. 'Vikarsha' is *Dōlāna minus Āgamāna*. That is to say, it is produced by passing the finger only onward and not onward and backward as in the case of *Dōlāna*. When, after a beat, the finger is passed along the frets to and fro as in the case of *Dōlāna*, but slowly and trice or even four times; that kind of *Dōlāna* is called 'Gamaka.' At a quick *Gamaka* is called 'Kampa.' That is to say, when after a beat the finger is passed along the frets to and fro, as in the case of *Dōlāna*, twice or thrice but quickly; that kind of *Dōlāna* is called *Kampa*. While 'Garshana' is the sound produced by a svara accompanied by the preceding and succeeding svaras.

20. 'Mudra' is the name given to that process by which a svara is sounded and the finger immediately passes to its preceding svara and covers it so as to prevent any sound issuing out of it. 'Sparsa' is the same as *Āhathi*; only after producing a svara the finger quickly touches its preceding svara and sounds it. While 'Naimya' is the process by which a very loud sound is produced by pressing the wire between the frets.

Pluthi, Druthi, Paratha, and Uchatha

21. 'Pluthi' is the sound of eight svaras produced in quick succession. 'Druthi' is a generic name to the quick-playing of the Vina. 'Paratha' is the process by which *thi* is produced by pressing the *Sa*-fret. But when by the same process, *Ga* is produced, it is called 'Uchatha'.

The two Nijathas, Mridu, and Katina.

22. The process of *Paratha*, if slowly carried on, is one kind of 'Nijatha'; while that of *Uchatha*, if slowly carried on, is the other kind of 'Nijatha.' 'Sama' is a generic name for the slow playing of the Vina. 'Mridu' is the lower register, while 'Katina' is the higher register.

The Signs of the Methods of Vina-Playing.

23-29. Prathihathi, Āhathi, Anuhathi and Ahathi have each the following respective signs:—Two connected zeros below, one zero below, a line jointed to a zero below, and a zero plus a point within, below. The sign of Peeda is a circle by the right side. The signs of *Dōlāna*, *Vikarshana*, and *Gamaka* form one and the same S-Mark; but the first S is vertical and above; the 2nd, horizontal and above; and the third, vertical and by the right side. The signs of *Kampa*, *Gharshana*, and *Mudra* form, alike, a line; but the first line is vertical and above; the 2nd, horizontal and above; and the 3rd horizontal and below. The signs of *Sparsa*, *Naimya*, and *Pluthi* form, alike, a crescent; but the 1st crescent is above; the 2nd, below; and the 3rd, by the right side. While the sign of *Druthi* is a chained line below, the signs of *Paratha*, *Uchatha*, and the two kinds of *Nijatha* form, alike, the S-Mark; but the 1st is horizontal and below; the 2nd, horizontal and above and below; the 3rd, horizontal and jointed to a zero below; and the fourth, horizontal and above and below, the second 'below' S being jointed to a zero. Again, the signs of *Sama*, *Mridu*, and *Katina* form, alike, an elongated zero but the 1st is vertical and by the right side; the 2nd, vertical and above and below; the 3rd horizontal and above. One or two or even all of these signs are made use of, in connection with one and the same svara. When, in playing, these signs are produced, there are corresponding two signs to represent them. These signs of the *Madhya-Register* have no (eg: *thi* and *ga* signs above *thi*, *ga* in the case of the *Mandra* or *Thāna* registers). The sign of *Prathihathi* denotes the beginning or end of the *Rāga*.

30. Although, for convenience' sake, mere *Si, Ri, Ga, Ma, Pa, Dha, Ni* are written (in the following *prasthāras*), the reader has, in every one of the *Mēlas*, (to remember) to find out which of those *svaras* is *Sudha* and which *Vikritha*.

Author's Prayer again

31. On account of the *Soothra*-like style which was never attempted before by any of my predecessors and in which the following *Rāga-Roopas* are written by me for the purpose of the *Vina*-Playing; the fulness of beauty in the matter of permuting and combining the *svaras* is doubtless wanting. The wise men must endure it.

The Work of the Right-Hand Fingers

32-34. One should play on the *Vina* by striking the fourth upper-wire in regular succession with the tip as well as the front of the nail of the middle-finger, coupled with the front and the back of the nail of the fore-finger. To these, must be added the striking of the three *Srutī-wires* with the back of the nail of the little finger. In other varieties of *Prabandhas* like *Sthāya*, such as *Ālapana* one may play as he pleases with his middle-and-fore fingers upon the other three upper wires.

If four quick beats on an upper wire are given with the front of the nails of the middle-and-fore fingers and, again if they are immediately followed by another four quick beats on the same wire given with the back of the same nails; that kind of *Vina*-Playing is called '*Karthari*'. This much, without further over-elaboration is given of the work of the right-hand fingers.

The Work of the Left-Hand Fingers

34-35. I now (proceed to) describe the work of the left-hand fingers on the *Vina*. Along the upper wires the middle finger must pass in ascent; and the fore-finger must accompany the middle finger and merely touch without sounding the *svara* previous to that sounded by the middle finger.

But in descent the fore-finger must, as a rule, pass (and play primary part) in order to exhibit or manifest the different methods of *Vina*-Playing such as *Prathihathi*. Some are of opinion that even in ascent the fore-finger may actually sound the *svaras* (along with the middle-finger). In the case of *Rāgas* like *Sudhanita*, the left-hand fore-middle-and-ring-fingers must pass along the *Mandra* and *Anumandra* portions of the wires; while along the *Madhya* and *Thāra* portions thereof the left-hand fore-and-middle fingers must pass. Now follows the technical explanation of the methods of the *Vīṇa*-Playing.

THE TECHNICAL EXPLANATION OF THE METHODS
OF THE *VINA*-PLAYING

(a) *The Sound-based Roopas*

37-166. N. B. These 129 verses are not, as they cannot be, translated. But the 51 *Rāgas* *prasthāraṇas* therein by *Sōmanāth* for the purpose of the *Vina* Playing may be classified thus:—

- (1) 37—50. Seven *Rāgas*, Sung at Day-break.
- (2) 51—61. Four *Rāgas*, Sung in the Morning.
- (3) 61—71. Four *Rāgas*, Sung at Dawn.
- (4) 71—79. Four *Rāgas*, Sung at Noon.
- (5) 79—90. Four *Rāgas*, Sung in the Afternoon.
- (6) 90—101. Six *Rāgas*, Sung in the Evening.
- (7) 101—123. Six *Rāgas*, Sung at Dusk.
- (8) 123—143. Six *Rāgas*, Sung in the Night.
- (9) 144—166. Ten *Rāgas*, Sung at any time.

167-8. Thus the *Rāga*-Forms have been delineated in the Middle Register. The same kind of delineation applies to the other two Registers, *Mandra* and *Thāra*. And thus many kinds of *Roopas*, based on sound, of every one of the 51 *Rāgas* have been described.

(b) *The Deity-based Roopas*

1:8. I shall describe the same *Rāgas*, one by one, on the basis of their respective Deities.

169. The deity of *Sankarābharana* is of white color and beautiful; it is ever fond of dancing; and, again, it wears a garland of lotuses round his neck, vibhoothi (or ashes) on his forehead, and a blood-red garment all round his body.

170. The deity of *Vēṅkaṭi* is of blue color; she constantly moves here and there in the grove of the palm trees, as if she were in search of a young mate; and her constant movement sets her garland in motion and causes her crest to fall down into the hands in which she retains it.

171. The deity of *Bhupālī* is of yellowish color; she wears a vibrating bracelet; and she ever moves in the forest to and fro in the manner of a swing, as if she were passionately craving for the embrace of her love.

172. The deity of (*Sudha*-) *Lalithā* is of white color; she wears a white garment and also different kinds of ornaments; and, at day-break, she waves lights before *Siva* by way of worship.

173. The deity of *Vasanthā* is of white color; he wears a ruddy garment and also *palāsa*-flowers on his head; and he dwells at the root of the *Mango*-tree, the (scattered) seeds of which are (now and then) picked up by the cuckoo with its beak.

174. The deity of *Hindola* is of white color; he is very beautiful and wears a garland of three kinds of flowers, viz, *Asoka*, *Champak*, and *Kamsala*; he is fond of sitting in a swing and of being moved by young ladies, to and fro.

175. The deity of (*Vibhāsa*-) *Lalitha* represents 'a fair exterior and a foul interior'. He is beautiful in body but insincere in mind. Having in his body all the marks of secret love-making with a strange lady; he, at day-break, meets his own afflicted wife, pretends to be sincere to her and even addresses her a few words of endearment.

176. The deity of *Jaithāsri* represents a very clever and also sincere wife who passionately loves her own husband. Her characteristics are those of *Mathura*; and, again, she is well-versed in the sweet language of that city.

177. The deity of *Dhansri* (*Dhanyāsi*) represents a true wife who is of blue color like that of the *Doorra* grass, unable to bear the shafts of love for her absent husband, tries to draw his form or likeness in her own cloth, whose tears-shed, while crying, cause her breasts to be bathed, whose neck has become pale and whose tresses of hair remain dishevelled.

178. The deity of *Bharirava* represents the beautiful form of the three-eyed God of white color, who wears *Damaru* and *Thirisoola* in his hands, a garland of snakes round his neck, *vibhothi* (or ashes) all over his body, and the *Moon* and the *Ganges* and also matted hair on his head and whose garment consists of the elephant's (or tiger's) skin.

179. The deity of *Powravika* represents a white-colored body of slender frame who wears a blue garment, who has her breasts concealed by her long braid of hair as well as by her peculiar bodice, and who—pleased with the spring season—gets fond of sitting in a swing and of its being moved to and fro.

180. The deity of *Thōdi* represents a decorated woman of green color and of sweet speech, who wears ruddy garment, who—living in a forest—plays on a lute and caresses a deer, and who applies to her body the fragrant unguent of the *Pavala-tree*.

181. The deity of *Thurushkathōdi* represents a true wife of a perfectly white color, who has a big braid of hair and wears a long blue garment, and who, unable to bear the shafts of love for her absent husband, repeats his name, while counting the beads held in her hands.

182. The deity of *Mallāri* represents a true warrior of such a blue color as shines from amidst the clouds, who wears a yellow garment and who—with a smiling face—is ever bent upon slaking the thirst of the *Chāthaka*-birds.

183. The deity of *Natamallāri* represents a white-colored person, who dances for joy and also causes his peacocks to dance, and who gracefully stands near the root of a *Kadavala-tree* along with a swarm of bees that hive there

on account of the ever-fresh fragrance with which the atmosphere around it is saturated.

184. The deity of *Gōnda* represents a bee-like busy hunter of yellow color, who has placed a peacock's tail-feather in his grey hair, who wears a garland of *Kataja*-flowers, and who holds a bow (in his left hand) and an arrow (in his right hand).

185. The deity of *Poorvagōnda* represents a young lotus-eyed person of superior merits, who is as agreeable as the moon, who wears a pair of ruddy cloths, and who worships *Hara* (*Siva*) with a garland of lotuses.

186. The deity of *Disikhra* represents a ruddy and lotus-eyed person of majestically-slow gait, who wears a gemmed-crown on his head and a sword in his (right) hand, and whose cloth is of variegated color.

187. The deity of (*Sudha*) *Vardī* represents a young lady of exceedingly white color, who wears a blue garment (round her body) and *Mandāra* and other flowers (on her head) and who, in the midst of a forest, is pitifully in search for her husband.

188. The deity of *Bahulī* represents a dark-blue-colored lady of slender frame, who shines with betels in her hands, who wearing a good bodice, sports herself in manifold ways, and whose tresses of hair and garment-borders move to and fro, as she walks here and there most beautifully.

189. The deity of *Sāranga* represents a gaily-decorated person of dark-blue color, who wears a yellow garment; who has a bow (on his shoulder-blade) and a lot of arrows (in his quiver), who is endowed with the strength of *Garuda*, and who has, in his hands, a lotus, a conch, a mace, and a wheel.

190. The deity of *Natanārdiyana* represents a *Kundala*-wearing person of exceeding beauty, who is of a dark-blue color like the *Indivara*, who wears a gemmed-crown, and who—with the to and-fro moving of his yellow garment—dances with great pleasure and enthusiasm.

191. The deity of *Dīvākrī* (*Dēvākrī*) represents a smiling lady of matchless beauty, the whole of whose resplendent body emits sweet fragrance, on account of its being covered with the just-blossomed flowers wherewith the *Diyine Tree* is full, and who has a seat of honor to rest herself upon.

192. The deity of *Saurāshtrī* represents an exceedingly white-colored lady whose garments are of variegated color, whose dark-blue-colored bodice covers her breasts in full, whose teeth are red-colored, whose face is as charming as the moon, and who—affected with the shafts of love—goes in search for her lover.

193. The deity of *Gowālī* represents a white, lotus-eyed lady of long arms and cheerful look, whose garment is as white as the churned ocean and whose umbrella is marked with a serpent.

194. The deity of *Chaiti* represents a ravishingly beautiful lady of white color, who wears a ruddy garment, who decorates her ears with mango-flower stalks, who likes to roam about in forests, and who is reputed to have as sweet a voice as that of the cuckoo.

195. The deity of *Poorvi* represents a proudly tall and beautiful lady of blue color like that of the *Doorva* grass, who has her hands and feet dyed with red-lac, who wears many kinds of ornament, and who captivates her husband thereby.

196. The deity of *Thrdvani* represents a yellow-colored lady of slender frame and charming tresses who wears a good-looking garland and who, sitting near a plantain tree, fascinates her husband with her swollen breasts.

197. The deity of *Kambhodi* represents a dark blue colored lady of good tresses, who wears a good garland and who, agitated by the sound of the cuckoo and apparently afraid of any stranger's onslaught, calls to her mind her (absent) husband and sheds tears (while solitarily sitting) in her house.

198. The deity of *Nata* represents a ruddy-eyed but steady-minded horseman of oripment-like yellow color, who wears a garland (of pearls) and who, with sword and shield in his hands, scares away all his enemies in the battlefield.

199. The deity of *Abhiri* represents a beautiful and sweet-voiced lady of a dark blue complexion and of good tresses, who wears a blue garment over her body and a garland of corals round her neck and whose ears are adorned with good ear-rings.

200. The deity of *Kalydna* represents a king resting on his seat of honor who wears a white garment over his body and a gemmed garland round his neck and who chews betels in the midst of the paraphernalia of an umbrella and crystal-like chowrie.

201. The deity of *Sriraga* represents an elephant-rider who sits under a golden umbrella with his garment moving to and fro and who, with a lotus-garland round his head, experiences all kinds of enjoyment.

202. The deity of *Mhavigowda* represents a king who is as blue-colored as a parrot, who wears a garland round his neck and bracelets in his hands who is the expert head of a School of Music which includes Dancing, whose face is often kissed by his wife and whose intoxicated love (swings his body to and fro and) causes his crown to (likewise) move to and fro.

203. The deity of (*Sudha*) *Gowda* represents a beautiful person with a garland round his neck and betels in his hands, who has a deer's ichor as his forehead-mark, who wears a white cloth somewhat soaked in saffron-water, and about whose body there is sweet fragrance.

204. The deity of *Karudita* represents a woman-hunter of blue-colored neck with a sword and an elephant-tusk in his hands, who is as brave as he is amorous, and who wears a pair of fish-shaped ear-rings.

205. The deity of *Atana* represents a love-smitten person of sky-color, who with a garland of *Kutaja* flowers enjoys very much the sexual intercourse.

206. The deity of *Suvarnanda* (which is also called *Chayanata*) represents a ruddy-eyed and garland-wearing person of white color, who is as much a fighting soldier as he is a coaxing lover and who wears a snow-white cloth and a good pale-red turban.

207. The deity of *Hannira* represents a young, beautifully white-colored, and brave appreciator of smiling face, who wears a red cloth, who is fond of chewing betels, and who is an enthusiastic sportsman and has therefore a stick and a ball with him.

208. The deity of *Kidara* represents a sage keenly bent upon meditation, who wears on his head matted hair, the Ganges, and a digit of the moon and round his neck, a lot of serpents and whose body is besmeared with vibhoothi (ashes).

209. The deity of *Vihangada* represents a fragrant-bodied person of moon-like white color, who carries a parrot with him, who fascinates the mind of the love-smitten ladies, and who wears a good cloth over his body and an arrow and a bow in his hands.

210. The deity of *Milāsri* represents a deer-eyed and garland-wearing lady of slender frame, who, with a lotus in her hands, sings beautifully from near the root of a mango tree and who smiles on meeting her own husband.

211. The deity of *Dhavalā* represents an auspicious lady of white color, excellent teeth, and beautiful frame of body, who wears an unguent-applied-yellow cloth and a girdle over it and who holds in her hands, a lamp wherewith to wave the lights before an idol, by way of worship.

212. The deity of *Mukhari* represents a very learned lady of dark-blue color with *Vina* in her hands, who, overpowered by love, is unable to bear up against her husband's separation and whose breasts are covered with many a gemmed ornament.

213. The deity of *Ramakri* (*Ramakriti*) represents a very charming lady of gold-color and of shining teeth, who wears a blue cloth and brilliant ornaments and who, on approaching her husband, speaks to him in a whispering voice.

214. The deity of *Pitvaka* represents the beautiful, dark-blue-colored Gōpala, playing on the Vina, during his never-ending sports of pleasure, who is fond of applying various sorts of the unguent to his body.

215. The deity of *Saindhavi* represents a tall, white-colored lady of slender frame but of fierce appearance, who has a pair of big buttocks, who walks like an elephant, who wears a red cloth over her body and *Thrisoola* in her hands and who is willing to fight.

216. The deity of *Asvāri* represents a merciful housewife of blue color who covers her body with the peacock's tail-feather, who wears on her head the ever-moving plantain leaves, who is of majestic appearance, like the Malaya mountain, and who beautifully plays on the flute.

217. The deity of *Dvāganādhra* represents an impassioned person of white color, who, with a white lotus in his hands, wears a white cloth, who shines with many kinds of ornament, who has a seat of honor to rest upon, and who is worshipped by the *Dēvas*.

218. The deity of *Māravi* represents a tall, moon-faced woman of gold color, long tresses, rolling eyes and matchless beauty, who wears a ruddy cloth and who, in battlefied, drives all the kings away.

219. The deity of *Paraj* represents a tall, white-colored, and garland-wearing person of slender frame, who wears an arrow and a bow and who is humble in spite of his being praised by the choral music of the girls in accompaniment with the thalās.

The Author's View of his Work

220. As regards the Deity-based Rāga-Forms, they do differ in different countries according to their respectively different usages in connection with the manners language, and so forth. This, however, is immaterial to our purpose.

Nāda. vs. Dēva

221. While the Deity-based Rāga-Forms are only a few, the Sound-based Rāga-Forms are, like the virtues of Brahma, endless and cannot therefore be counted.

222-223. To the objection, ingenious though, that this book is a flimsy production and is therefore fit, if at all, to be read only by dull wits, my answer is that, if looked at by the knowing people from the right point of view, the objection will fall flat to the ground. Of the *creator* of my Work, the manifold writings of my predecessors form the root; the young reader's becoming proficient therein forms the leaves; the satisfaction derived therefrom by the right-minded people forms the flowers; and the final dedication of my Book to Siva (Uma's Lord) forms the fruits.

Colophon

224. Sōma (-nāth), son of Mudgal (-soori), finished this work, viz. *Rāgavibhāṣā* in Saka 1531, Saumya Year, Asvini (Paratāsi) Month, Suklā Paksha, Hastha Nakshathra, Agni Tithi, and Sōmavara.

INTRODUCTION

Page. 1. Insert 'Raga Forms' for 'Musical Compositions'.

" 31. Insert IV for III.

" 56. In Fig. 23, delete *Ri* in the 6th column of the 4th *Mēla* and insert it in the same column of the 8rd *Mēla*.

TEXT

N. B. Each of the following figures indicates the number of the verse of a *Viveka*.

VIVEKA I

१. स्थानविशेषख्याते ३. संख्यावन्नायमेङ्गनायजनेः । ५. जयति तु विपुलाख्यास्तुक् । ८. क्रमाज्ज्ञेयम् ॥ १३. तिराजनाडोषु १३. तथाऽन्वयः । २०. द्वयन्तर्गोऽन्यरवः २०. रिपमस्तुतीपसार्था २१. षोडश्याद्दशोऽप्यितौ २९. ताः षट् ३०. गुचेर्गन्ताधारणतश्च ३१. किं तूक्तरीषममानां ३२. यथायोग्यम् ३३. कङ्किनाथोऽपि ॥ ४०. तदिह स प्रथमः ॥ ४२. तत्तत्कर्मैतुका ॥ ४२. ततः शेषाः ५१. यथाहर्गुणितैस्तदनु गुणकगुणकतुल्यसंख्याकाः । ५१. मूलकमद्वितीयद्वितीयतोऽन्यादायां ५३. लोप्योऽङ्ग ५६. आरोहणात्तथाऽऽरोही । ५७. सविशेषवर्णगुम्भोऽलकारोऽत्र ६१. पञ्जारोहितास्ते ६३. इति स त विन्दुर्द्वारोहे ॥ ६४. यत्रैकोत्तरवृद्ध्यावृत्तिः ६५. त्रिस्वरकाऽऽद्या कला तथाऽन्ये द्वे ॥ ८. द्विररकाऽऽद्या. ६८. कला तथैव ६८. आदिष्वकलाऽऽद्यान्या ॥ ६९. द्विः प्रथमतृतीयकमध्यमा परास्तद्वृत्तिवैकैकाः । ६९. त्रिस्वरकाऽऽद्यकलाऽन्याः परपरप्रवृत्तात् ॥ ७१. निःकृजिते. ७३. पञ्चमत्तश्च-तुरस्ततोऽवरोहिचेत् ॥ ७६. द्वित्रिचतुस्वरककलाः. ७८. यस्मिन्नायेत्स तात्तमन्द्रप्रसप्तायः ।

१. मयाऽपिचाङ्गयन्दे । ४. धर्मस्तयाऽभवमेवे । ५. तस्माद्वाप्यन्त इति
 श्रुतेस्तया । ८. रन्ध्रं तिर्यक् चलच्छोः ॥ ९. त्वचलशङ्कोः । ११. व्दीर्घविपु-
 लमखणशिराः । ११. वीणाद्व्यडान्तगतद्वेषडोऽधःपक्ष उत्कीलः ॥ १२. उच्चोच्चा-
 न्यत्रिपदः सचतुरयः पत्रमूर्धाशः ॥ १३. शीरका इदास्त्रिगुणाः । १५. उक्ताऽत्र
 शुद्धमेलाऽथ मध्यमेलेति सा द्विधा साऽपि १७. साऽन्या. १८. वामाऽऽया ।
 २६. तृतीयकां. ३२. साधारणादि. ४५. तृतीयका. ५०. ध्रुती चास्याम् ॥
 ५२. अतिप्रसिद्धा न ते ततो नोकाः ।

VIVEKA III.

४. गस्य मताश्चवारो द्वौ तीव्रतमममुखौ मतो मस्य । ९. ब्रह्मेऽशाङ्गान् ।
 २०. न भवेत् । ३१. मुखारीमेल etc. ३७. कैशिकिनिः । ४२. विशुद्धगीडा-
 दिकाश्चान्ये ॥

VIVEKA IV.

११. संपूर्णो १८. सदाऽगन्निर्देवपूर्वगान्धारः । २६. कस्यः । २७.
 कम्प्रमनिर्देशकपूर्णः ॥ ४३. नेयः । ४४. तुरुक्तोडी ४६. दृष्ट्वा ४७.
 मेलप्रहादिपूर्णत्वाद्यैक्येऽप्येषु ।

VIVEKA V.

५. श्रीरागो. ८. प्रभृति तु सायाङ्के च सौराष्ट्र्याः । १४. देश्याम् ।
 Page. 32 Line 3. इत्यनुद्वत्यद्वितीयादीलनानि ।

TRANSLATION

at 15

Page. 1. Insert 'generally' for 'ally' in the last line.

